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Siepmann's Advanced German Series

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IPHIGENIE AUF TAURIS

IPHIGENIE AUF TAURIS

EIN SCHAUSPIEL

VON

WOLFGANG VON GOETHE

EDITED BY

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Zum

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GENERAL PREFACE TO THE SERIES

THIS series introduces a number of works by distinguished German authors, such as Grillparzer Rosegger, Fontane, who are prominent in their own country, but whose books have not yet received that recognition among our school classics which is their due; it will also include some of the best productions of Gustav Freytag, Victor von Scheffel, Ernst von Wildenbruch, and others, of which no English school editions exist; and finally it will contain a few works which, although more familiar, may yet, it is hoped, be welcome in an edition framed on the plan here advocated.

The *advanced* texts are intended for pupils of the Fifth and Sixth forms, and are therefore longer (80–150 pages) and more difficult. The *elementary* texts are shorter (40–80 pages) and fairly easy, so as to suit Third and Fourth forms; to these a vocabulary will be added.

Each volume contains enough matter for *one* or *two* terms' reading. The editor, while taking care that the works selected should arouse the pupils' interest, should furnish them with a practical vocabulary and useful phraseology, and should help to cultivate literary taste, will also include in his selection such books as will enable the English reader to acquire a knowledge of Germany and her institutions, of German life and customs, or, as Thackeray puts it, "to study the inward thoughts and ways of his neighbours."

The *Notes* are not intended to give merely a translation of the difficult passages, nor are they meant to be a storehouse of grammatical curiosities or of philological learning. They aim rather at giving in a clear and concise form such explanations as will help the pupil to overcome all textual difficulties which are out of his reach and at elucidating historical, geographical, and literary allusions; while reminding the reader at the same time of points of grammar and of constructions which he is apt to forget, illustrating these by parallels taken, if possible, from other parts of the text. As to renderings, the object, as a rule, is to throw out a hint for the solution of a difficulty rather than to give the solution itself, without, however, excluding the translation

of such passages as the pupil cannot be expected to render satisfactorily into good English. Comments are introduced on German life and thought whenever the text affords an opportunity for them. Lastly, information is supplied on word-formation and derivation, where such knowledge is likely to be of real help towards a complete grasp of the various meanings of words, or where it may serve as an aid to the memory.

The *Introduction* will in each case give a short account of the author and his works, with special reference to the text of the particular volume.

Appendices will be added to each volume by the General Editor, containing—(1) lists of words and phrases for *viva voce* drill, which should be learnt *pari passu* with the reading; (2) exercises on syntax and idioms for *viva voce* practice, which will involve the vocabulary of a certain portion of the text; (3) continuous passages for translation into German, which will bring composition and construing lessons into close relation; (4) some chapter on word-formation or etymology of a practical nature.

The addition of these appendices calls perhaps for explanation.

Appendix I.—The practical experience of

teachers, the continually recurring verdict of examiners, any man's personal recollection of his own earlier labours in acquiring a new language,—all go to prove that want of vocabulary and phraseology is one of the main difficulties with which the learner has always to contend. "Take a dictionary and learn it by heart" is idle advice; teachers and learners alike agree that the sense of a word or phrase is best grasped and most easily remembered in connexion with some context. Again, the system by which each pupil records in a note-book for subsequent revision unfamiliar words and phrases is educationally sound, and has some advantages: the pupil makes the mental effort of selection, and the words so selected are adapted to his special needs. But this system has also many drawbacks: words are often misquoted or misspelt; the revision, if left to the pupil, is often neglected, and if conducted by the master is, in a class of any size, impracticable. The present appendices are designed, not to do away with the pupil's note-book, but to make the revision of a large number of words and phrases practicable in the class-room. It is true that some of the words chosen may be already known to a portion of the class, but the repetition of a few familiar phrases does no harm; while the gain in

certainty and facility of revision, and still more, in point of time, is enormous. No enunciation of the English is necessary; and it is astonishing how rapidly a form or set, with the page in front of them, will run down a column, and reproduce, in correct German, words and phrases which they have been through once or twice before.

It may be mentioned that the plan is not a theoretical one. Trial has proved its value beyond anticipation. It has also shown that the pupils themselves soon begin to like this drill, as they feel a growing and tangible addition to their knowledge from week to week.

Appendices II. and III.—There is no need to say anything of these, as it is now generally recognised that the reading-book should form the nucleus of all instruction in languages.

Appendix IV. is necessarily not exhaustive. But "half a loaf is better than no bread." Word-formation and etymology are not usually dealt with in grammars; moreover, a complete treatment of the subject would be out of place in schools. But some knowledge of word-building and derivation is of interest and use even to schoolboys, and is constantly demanded in our military and other examinations. A short chapter has therefore been added to each of the advanced texts.

In conclusion: as is obvious from the above, it is the object of the present series that the pupil should draw from each successive book some permanent possession in the way of linguistic knowledge and general culture; that the study of each text, while partly an end in itself, should still more be treated as a means to something wider and more lasting.

If this object is to be attained, it is necessary that he should not merely learn to translate the text, but that he should enter into the subject matter and, to some extent, into the life and interests of the people whose literature he is reading; at the same time he should learn to speak in the foreign language. This result can only be obtained by treating language as a living thing, i.e. by such constant repetition as has been suggested of the words and phrases that occur; by regular application of what has been learnt, in *viva voce* practice of reproductory exercises and prose passages based on the text; moreover, by careful attention to pronunciation, and by frequent questions, asked and answered in German, upon the subject matter of the book. It is hoped that no teacher will fail to make such conversational practice an integral part of his work.

PREFACE

In preparing this edition I have kept in view as fully as possible the fact that the book is intended especially for those whose main object in reading the play will be to improve their knowledge of German. I have therefore endeavoured to give in the Notes all such information and illustration on points of grammar, syntax, and idiom as I deemed likely to prove useful or interesting, but have avoided dilating on elementary rules and constructions, with which one may assume a reader of Goethe's *Iphigenie* to be already conversant. Still more carefully have I abstained from any attempt to supply neat translation and elegant paraphrase, which I have learnt to regard with ever deepening resentment, as not only useless, but mischievous and impertinent.

But in addition to notes on the language this play requires much comment and elucidation. Those who are familiar with Greek literature will doubtless find an interest in comparing Goethe's drama with that of Euripides, and in observing how the modern poet has used, and often inspired with a new life, the ancient forms of Hellenic mythology.

In the Introduction I have compressed into a concise

form whatever seemed to be indispensable for a full appreciation of the text. The section on human sacrifices has indeed only an indirect bearing on the subject of the play, but a brief excursus on a question of such deep intrinsic interest may be considered excusable.

The text is practically the same as that of the Weimar edition; it deviates from it in a few points of punctuation and in spelling. In accordance with the principles of this series the new orthography has been adopted throughout, and in doubtful cases Duden's *Orthographisches Wörterbuch* has been followed.

H. B. C.

ZÜRICH, *January* 1899.

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INTRODUCTION

I

The Myth

Like almost every Aryan myth, that which forms the subject of this drama has been 'explained away' on solar or meteorological theories.[1] The command laid upon Orestes by Apollo to fetch from the Tauri the image of Artemis, merely signifies, according to such theories, 'a desire of the sun-god that the moon-goddess should be brought from the far east to the Hellas of the west,' and the descent of the setting moon is offered as an explanation of the legend that this image, as the Trojan Palladium and the Artemis of Ephesus, fell from heaven.

To whatever extent scientific research may yet succeed in unweaving by solar or other such theories the rainbows of ancient mythologies, there will ever remain a considerable amount of tradition that cannot be thus accounted for, although it may here and there assume

[1] See *Mythology of Aryan Nations* by Sir G. W. Cox, and Prof. M. Müller's *Lectures on the Science of Language*, and Paley's Introduction to Eur. *I. T.*

forms which lend themselves to allegorical interpretations (as indeed do almost all historical facts), and which may not infrequently be interwoven with genuine solar myths.

'I protest,' says one of the first of modern antiquarians,[1] 'against the narrow-minded habit, which is becoming so fashionable, of explaining away all the characters of ancient tradition as merely symbols of the sun, moon, clouds, etc., whereby the reminiscences of a people are completely divested of every historical element and attenuated into the commonplaces of barren and often childish physical allegory.'

At any rate we can scarcely doubt that the myth of Iphigenia, like the story of Isaac, embodies a reminiscence of an early attempt to stem the sanguinary tide of Moloch and Astarte worship. It points to the historical fact that along the shores of the Mediterranean and Euxine 'the Semitic idea that the Divine Being is best appeased with the blood of his noblest creatures was checked by the purer humanity and juster sentiments of the Greeks,'[2] as it was in Palestine by the Mosaic, and in Persia by the Zoroastrian dispensation.

To support this view I will cite a few evidences of the existence and the extent of this terrible cult; but in order that we may recognise it in its varied forms some preliminary remarks are necessary.

[1] Dr. Fr. Delitzsch, Appendix to G. Smith's *Chaldaic Genesis* (Germ. ed.). Though a special boast of modern philology, these theories are no more modern than the atomic theory or *cogito ergo sum*. They were professed by such thinkers as Empedocles, Epicharmus, and Anaxagoras, whose disciples 'resolved not only Zeus, Here, and Athene, but also Agamemnon, Achilles, and Hector into various physical agencies.'

[2] Donaldson.

The *sensus numinis*—that consciousness of the Divine which is perhaps to be found in every nation—seems invariably to suggest the necessity of *sacrifice* in some form. Now in sacrifice there are, often inextricably combined, three motives—(1) the desire to propitiate or satiate a ravenous power, (2) homage, (3) self-denial.

These motives, in their various and often horrible combinations, are discernible in all cases where men have not fully learnt the Christian lesson of spiritual self-sacrifice; and it was self-denial, which would seem to be the highest of these motives, that led to the most terrible form of human sacrifice, namely that of 'only begotten and most beloved children.' Revolted by the demands of the Demon which it had conjured up, human nature sought refuge in symbolism and substitution. This custom of substitutory sacrifice is to be found in all ages and among all nations. Even among many savage peoples we still find not only propitiatory blood-offerings and the sacrifice of human beings (and even of children by their parents), but also symbolism and substitution. The human victim is redeemed by an animal, or by slaves, criminals,[1] or prisoners of war, or he is slightly scratched by the sacrificial axe or spear (in some cases this is accompanied by a pantomime of dying), and a few drops of blood, or a chopped-off finger, or even a lock of hair, is accepted in lieu of his life; or he is sacrificed in effigy,[2] as for instance in Mexico,

[1] Caesar tells us of the Druids: 'the sacrifice of criminals they consider more pleasing to the gods, but when the supply fails, they have recourse to innocent persons.'

[2] A curious relic is the 'Bride' (Arusch), a conical pile of earth constructed near the river at Cairo, to be washed away by the rising

where images of dough are tortured, decapitated, and mutilated.[1]

I shall now, without unnecessary comment, give a few facts bearing on the subject of human sacrifice among (1) the Phoenician and other Semitic peoples, (2) the Hebrews, (3) the Greeks.

(1) Among most, if not all, of the Semitic nations the Sun and Moon were the primary objects of worship, the former under the names of Baal (Bel, or Merodach) and Moloch (Melek, Milkom), and the latter under the name of Astarte (Ashtoreth, Asherah).[2] The Sun was not only adored as the source of life and fertility (Baal-Peor, and Adonis, and the Tammuz of Ezek. viii. 14), but as a 'devouring fire.' As a malignant power he was

flood. It is said to be the substitute for a maiden who, in bridal array, used formerly to be thrown into the Nile to ensure a fertile overflow.

[1] Some writers, such as Prof. Robertson Smith (*Religion of the Semites*), assert that 'religion is not the child of terror,' and not to be confounded with the savage's superstitious dread of hostile powers, and that sacrifice was originally due to a longing for communion with spiritual beings who 'are knit to their worshippers by strong bonds of kinship.' On this theory all blood-sacrifices were acts of communion, where the flesh and blood, in which the Deity also participated, were distributed among the members of the tribe—as in the case of the Pascal lamb. Doubtless cannibalistic 'communion' of this nature was present in the oldest forms of human sacrifice (cf. Tantalus, Lycaon, etc.). The same writer rejects the theory that 'animal sacrifices were substitutes for the life of a man.' He considers so-called human 'sacrifices' to have been more of the nature of executions, for the purpose of eliminating the 'accursed thing' from the tribe. In this sketch of the origin of symbolic sacrifice I have preferred the guidance of Tylor's *Primitive Culture*.

[2] Prof. Robertson Smith, however, maintains that Aserah, or Asherah, is not a synonym for Astarte, but means a 'pole,' which was erected in groves sacred to Astarte or Baal.

Moloch, and tauriform. His statue was a metal figure, either entirely bovine[1] or with a bull's head, in which human victims, generally children, were burnt alive. The most acceptable victims were the 'only begotten and most beloved' of the children. Parents were obliged to be present at these sacrifices, and a single groan or tear nullified the efficacy of the offering. Astarte also was propitiated by similar rites.

By the Phoenicians, and possibly also by the Hittites (whose empire is said to have at one time overspread all Asia Minor), Moloch-worship was introduced into distant countries, where it came into contact with Greek and Roman civilisation, especially in Crete, Carthage, and Sicily.

The Minotaur of Crete, to which a yearly tribute of seven youths and seven maidens was paid by Athens until the time of Theseus, was doubtless a Moloch statue,[2] as was also the Cretan 'Talos,' a monster of brass dedicated by Minos to Hephaestos, who, according to the legend, thrice daily made the circuit of the island and killed all strangers by embracing them in his red-hot arms; possibly also Europa's bull,[3] which devastated

[1] Probably Aaron's 'golden calf' was a Moloch statue. Some, however, hold that it was suggested by a reminiscence of the Egyptian deity, the bull Apis. But Apis was probably originally a Moloch symbol.

[2] Seven was the sacred Semitic number, the number of the planets. Notice the meanings of the names Europa ('broad-faced'), Pasiphaë ('all-light'), and Ariadne (= Aridele, 'very bright'). Ariadne's rescue by Dionysus points to the introduction of a more humane sun- and moon-worship under the Olympian ritual.

[3] The theory has been broached that Europa's bull was nothing more than the ship, named 'Tauris,' in which she arrived. Similarly the legend that Romulus and Remus were suckled by a she-wolf

Crete until brought over by Hercules to Greece, where it was finally slain by Theseus.

In Sicily we have the brazen bull of Phalaris, which was afterwards found by Scipio in Carthage and restored by him to the Agrigentines (Cic. *Verr.* iv. 33). At Carthage we hear of a huge metal bull-headed figure, on whose outstretched arms parents laid their children, whence they rolled into a fiery furnace. Ordinary slaves and 'hierodouloi' had been gradually substituted for children, but about the year 307 B.C. the Carthaginians, attributing their defeat by Agathocles to this departure from the strict observance of their sacred rites, chose two hundred youths and maidens from the noblest families to be sacrificed.

The myth of Cacus, the fire-breathing monster, son of Mulciber (Vulcan), from whom Hercules delivered Latium, is probably another reminiscence of a Moloch statue. The fact that he stole the oxen which Hercules had captured from Geryon, king of Erythia (possibly a Phoenician colony in Spain), is significant.[1] In Egypt Moloch rites were practised at Heliopolis, where the bull Mnevis (or Apis) was worshipped. At Hierapolis three human victims are said to have been burnt daily

is explained away by the theory (Liv. i. 4) that their foster-mother Larentia had gained the by-name of 'Lupa.' Doubtless many myths have originated in *names*—as, for instance, the myth of Pontius Pilate in connexion with Mount Pilatus (Lat. *mons pileatus*, the mountain with a felt hat)—but to arbitrarily assume such an origin in the case of Europa's bull seems very unnecessary, considering the amount of evidence which we possess to the contrary.

[1] Cf. the 'oxen of the sun' stolen by the men of Ulysses in Sicily. (The slaying of these oxen is explained, on sun-myth theories, as a wasting of the precious days of the year by wanton delay.)

—over a thousand yearly—until Amasis abolished the practice, substituting three wax candles.

(2) From the sacrifices offered by Abel and Noah onwards, we find in the history of the Hebrews a deep-rooted belief in the efficacy of blood, both as a means of satiating the Deity, and also as representing the most precious of all earthly things, i.e. life. The stories of Isaac and of Jephthah's daughter make it impossible to escape from the conclusion that such sacrifice was not an uncommon custom. Indeed, perhaps in no other country has blood-sacrifice ever assumed such gigantic proportions as it did at Jerusalem, in spite of the protests and lamentations of prophet and psalmist. But from the very first we also find in the Bible the strongest denunciations against shedding man's blood, while the practice of animal substitution was sternly enforced by the Mosaic code. Even if it be true, as some assert, that Jehovah was originally the Sun-God, and that the sacrifice of the firstborn was actually practised under the ancient ritual,[1] nothing can be stronger and plainer than the language with which the 'redemption' of human victims, or their 'sanctification' for temple service (as Levites, Nazarenes, Nethinim), is commanded.

But it is evident that, in spite of the law and the prophets, the practice of human sacrifice proved for many centuries ineradicable—at least until the Babylonian

[1] See Ex. xxii. 29. Ghillany (*Menschenopfer der alten Hebräer*) asserts that the Pascal lamb was a substitute for a human victim, whose blood was used as leaven, and whose flesh was distributed and eaten. In comparatively modern times charges have been brought against the Jews (and by them again against Christians) with regard to child-sacrifice.

captivity.[1] Putting aside as possibly otherwise explainable such things as the wholesale slaughter of prisoners dedicated to Jehovah (Cherem), and the hewing in pieces 'before the Lord' of captured kings, we cannot ignore the plain assertions of prophet and psalmist that the chosen people 'mingled with the heathen and learned their works . . yea, they sacrificed their sons and their daughters unto devils,' and that, even in Ezekiel's age, they 'slew their children to idols,' and 'made their sons and daughters pass through the fire to Moloch.' These 'works of the heathen' which the Hebrew nation is thus accused of having practised during some nine hundred years[2] include not only the immolation of children (as is proved by the story of the Moabite king, 2 Kings iii. 27), but also cannibalism (Wisd. xii. 2).

(3) The Hellene, no less than the Hebrew, believed in the efficacy of blood-propitiation, but shrank with no less abhorrence from homicidal sacrifice. The more enlightened of the Greeks were repelled by the charges of lust and cruelty which the old mythology (largely drawn from Asiatic sources) made against the gods;[3] and such Hellenic myths as that of Iphigenia, and also that of her ancestor Tantalus,[4] who, for offering his own

[1] When, according to some, the Jewish religion, till then full of Moloch abominations, was purified by contact with Magian (Zoroastrian) doctrine.

[2] Ps. cvi. and Ezek. xxiii. 37, and often. According to the ordinary chronology, accepting Iphigenia and Jephthah's daughter as historical, their dates nearly correspond (1195 and 1145 B.C.), and fall in the period when Moloch-worship was at its height.

[3] See quotation from Eur. given on l. 524.

[4] He was an Oriental, probably of the race of the Lydian Atyadae.

son (Pelops) as food to the gods, incurred eternal tortures and brought a terrible curse on his descendants, point plainly to the fact that the Semitic Moloch and Astarte worship was checked wherever it came in contact with Greek civilisation. But Greece herself did not remain free from its influence. All through Greek history we find (*a*) indubitable evidence of the practice of human sacrifice, and (*b*) many rites of substitution and symbolism. Of these only a few can here be cited.

(*a*) Before the battle of Salamis Themistocles sacrificed three Persians to Dionysus. At the annual festival of Apollo in Leucas a human being was cast over the cliff into the sea. At the Athenian yearly festival of Thargelia (in honour of Apollo and Artemis) two human victims were burnt, and at the Arcadian Lycaea human sacrifice was offered.

The names Ὀρθωσία and Ὀρθία ('loud-voiced') given to Artemis[1] in Lemnos and elsewhere, and Iacchus, the synonym of Bacchus or Dionysus, undoubtedly have reference to the outcries of the priests which drowned the wailings of human victims. Dionysus (whose Indian travels point to his Oriental origin) appears constantly in Greek literature as tauriform (Eur. *Bacch.* 100, 1008, and often), and the epithets ὠμοφάγος and ὠμηστής ('delighting in raw *or* bloody

Lydia was in early times a centre of eastern influence. He is called, like Abraham, 'the friend of the gods.' Compare a somewhat similar story about the mythical founder of Arcadia, Lycaon, who, however, seems to have succeeded in introducing human sacrifices which continued till the age of the Roman emperors.

[1] Artemis is identical with the moon-goddess Astarte, though the latter, in her secondary form as the planet Venus, is also identified with Aphrodite.

offerings') refer to the human sacrifices by which, especially on the Aeolian islands, he was propitiated.

(*b*) At Potniae in Boeotia kids were in later times substituted for the youths, whose sacrifice to Dionysus had been sanctioned by the Delphic oracle.

In Tenedos a calf (with shoes on its feet to symbolise the human victim) was offered instead of a new-born child.

In Attica and at Sparta boys were scourged in honour of the Brauronian (Tauric) Artemis, till her altar was sprinkled with their blood.

At Halae, in Attica, drops of blood were drawn from the grazed throat of a human being, in honour of the same (Tauric) Artemis.[1]

At the feast of 'Skiereia' in Arcadia women were flogged in honour of Dionysus—a rite symbolic of human sacrifice.

At Laodicea a hind was substituted for a maiden, formerly sacrificed in honour of Artemis.

Of this custom of human sacrifice—both in its crude and its amended form—the story of Iphigenia is an evidence. In the old legend we have the literal offering up of the maiden at Aulis to appease the winds; while in the story, given by Euripides, of the substitution of the hind by Artemis, we see also an enlightened desire to soften down the tradition of barbaric rites. This is the bearing of the myth of Iphigenia. It is not a myth that can be 'explained away' on any solar or meteorological theory. Though

[1] Eur. *I. T.* 1450. Iphigenia seems to have been, in certain places, identified with and worshipped as this Artemis, or as Hecate.

the characters may not be historical, it is the reminiscence of an historical fact. While relating how the curse laid on his race by the crime of Tantalus, and renewed by the iniquitous vow of Agamemnon, was removed by the rescue of the image of Artemis from the barbarous (perhaps Celtic and Druidical) Tauri, it symbolises the horror inspired in the Hellenic mind by human sacrifice (and perhaps cannibalism), and marks the introduction into the Olympian ritual of a purer and more humane worship of the Semitic tauriform moon-goddess; for this Artemis Tauropolé was identical with the Europa (or broad-faced moon) who was carried from Phoenicia to Crete on the back of the bull, identical also with the Phoenician Astarte, the horned queen of the night, to whom, as to the bull-headed Moloch, human victims were immolated for so many centuries.[1]

II

The Myth in Greek Literature

The legends concerning the crimes and sufferings of the earlier Tantalidae are given in sufficient detail in the text of our play and in the notes. I shall therefore confine myself here to that part of the myth which is directly connected with Iphigenia and Orestes.[2]

[1] As to human sacrifice among the Romans I cannot do more than offer the following for reference :—

Smith's *Dict. Ant.* 'Sacrificium,' 'Ver Sacrum' (Liv. xxii. 9, 10, xxxiv. 44), 'Lemuralia,' 'Argei,' 'Mithras,' 'Heliogabalus,' 'Sacranae acies' (Virg. *Aen.* vii. 596), 'Mamertines,' 'Diana of Aricia' (Mart. iv. 64), 'Cervaria ovis.' See also Liv. xxii. 57. A *locus classicus* on human sacrifice will be found in Porphyry, *De Abst.* ii. 54.

[2] According to one tradition, perhaps the oldest, Iphigenia was the

In Homer we find no allusion to the story of Iphigenia, nor any occurrence of her name, although the assemblage of the Greek fleet at Aulis is mentioned.[1] Homer gives the names of Agamemnon's children as Iphianassa, Chrysothemis, Laodice, and Orestes, and he makes the shade of the great king in Hades relate (*Od.* xi. 411) how on his return from Troy he was slaughtered by Clytaemnestra and Aegisthus 'as an ox at its manger'; and he also states that after seven years Orestes came to Mycenae from Athens and slew the murderers of his father. The Greek tragedians derived the story of the sacrifice at Aulis from the *Cypria* (τὰ Κύπρια ἔπη), a poem attributed by many ancient writers to Homer,[2] and forming the first part of the great Epic Cycle, of which nothing has survived but the *Iliad* and *Odyssey*. The original source of the Tauric myth is unknown; probably it was some other portion of the Epic Cycle.

In the dramas of Aeschylus, Sophocles, and Euripides, the story of Iphigenia and Orestes is related as follows.

When Agamemnon, king of Mycenae,[3] sailed for Troy,

daughter of Theseus and Helen, and the adopted child of Clytaemnestra. This 'double' of his heroine, Racine has ingeniously used for the fictitious 'Eriphile.' See note 1, p. xxxii.

[1] *Il.* ii. 303. This is said to have been on a previous occasion. Others assert that the passage is an interpolation from the *Cypria*.

[2] Herodotus (ii. 117) doubts this. In much later times a Cyprian poet, by name Stasinus, was put forward (probably first by Athenaeus of Alexandria, about A.D. 230) as the author, and as the son-in-law of Homer. We learn the contents of the *Cypria* mostly from Proclus, the great neoplatonic philosopher (A.D. 450).

[3] The Homeric 'he ruled over all Argos' means that he was sovran lord of Argolis, or perhaps the greater part of the Peloponnese (Achaïc Argos). 'Pelasgic Argos' includes even Thessaly. Of the city Argos Diomede was at this time the ruler.

he left at home his wife Clytaemnestra (daughter of Tyndareus, a half-sister of Helen) with four children —Iphigenia, Electra, Chrysothemis,[1] and Orestes. His fleet, as it coasts round the shores of Greece, is detained by a calm, or by adverse winds, at Aulis on the Euripus, the strait between Euboea and the mainland, notorious for its violent and irregular currents. Impatient at the long delay the leaders of the Greeks appeal to the soothsayer Calchas, who declares that Artemis is angered, and that she demands the fulfilment of a vow once made by the king, that he would sacrifice to her 'whatever most beautiful the year should bring forth,'[2] and this fatal 'prize of beauty' (καλλιστεῖον) is awarded by Calchas to Iphigenia. Enticed with her mother (or, as some assert, alone) to Aulis on the pretext of marriage with Achilles, she is, as it appears to all present, slain at the altar by her own father.[3] But Artemis, satisfied with Agamemnon's act of submission, has substituted a hind in her place, and now bears her away in a cloud to the Tauric Chersonese (the Crimea). Here, in a temple of Artemis Tauropolé, standing on the rocky shore of what is now the bay of Balaclava, Iphigenia awakes from her dream of death. She is greeted by the Taurian

[1] Appears in Soph. *Electra*, but is ignored by most writers. In Voltaire's *Oreste* she appears as 'Iphise.'

[2] Cf. the Latin *ver sacrum*. Soph. and Aesch. follow the version given in the *Cypria*, and state that Agamemnon boasted himself a better marksman than the goddess, or had killed a stag sacred to her.

[3] In Eur. *I. T.* she often speaks of herself as 'dead,' and even if this may be accepted as metaphorical, it is evident from ll. 564, 771, etc. that those at home believed her to be actually dead. 'My father sacrificed me,' she says (794), 'thinking that he had thrust the sharp blade into me.' Goethe assumes this to be so, ll. 457 sq.

king and his people as the heaven-sent high-priestess of the goddess, and for some twenty years she fulfils this office, performing the initiatory rites at human sacrifices with ever deeper loathing and embitterment; for she cannot understand how the goddess who saved her from death should thus delight in blood.

Meanwhile, at Mycenae, Aegisthus, son of Thyestes and cousin of Agamemnon, has gained the illicit love of Clytaemnestra, who, incensed against her husband on account of Iphigenia, maltreats the remaining children and broods on vengeance. Electra secretly sends away the young Orestes across the gulf of Corinth to Strophius, king of Phocis, husband of Agamemnon's sister Anaxibia, and father of Pylades.

Agamemnon on his return from Troy is murdered by Clytaemnestra and Aegisthus. A short time afterwards[1] Orestes, with his friend Pylades, returns to Mycenae in disguise, bringing a fictitious report of his own death, and an urn which is supposed to contain his ashes. He reveals himself to Electra, and slays his mother and Aegisthus. For several years he is pursued by the Furies, and wanders through the whole of Greece (Eur. *I. T.* 80 sq.) till he obtains absolution by the verdict of the gods assembled in solemn conclave on the Athenian Areopagus (Hill of Mars). But for his entire release from the avenging deities an act of atonement is necessary, and

[1] If we accept Homer's 'eighth year' we shall be obliged to give Iphigenia in Eur. *I. T.* an age of 40 years. In any case, as Orestes was, as is stated, chased by the Furies for seven years, after the death of his mother, Iphigenia must have been 35 years old when rescued by her brother. But she is evidently conceived by both Euripides and Goethe as considerably younger.

Apollo lays upon him the task which he fulfils in our play—that of bringing 'the sister' from the Tauric Chersonese.[1]

* Of the many Greek dramas which dealt with these events we possess eight.[2] The *Iphigenia in Aulis* by Euripides, one of his latest and finest works, describes how Agamemnon, at the instigation of Calchas, Menelaus, and Ulysses, summons Clytaemnestra and her daughter from Mycenae to the Grecian camp at Aulis, and how he slays his daughter at the altar. The picture which the poet gives us of fatherly love struggling vainly against superstitious dread, of the wild grief and indignation of Clytaemnestra, of the chivalrous courage of Achilles (who offers to fight the whole army to save his bride), and of the childish pathetic pleading of the little maiden and her sudden determination to offer herself as a voluntary sacrifice, makes us feel that Aristotle had some reason when he called Euripides the 'most tragic of poets.' The same writer, indeed, remarks that 'Iphigenia pleading for her life has no resemblance to Iphigenia afterwards voluntarily yielding up her life,' and some modern commentators tell us that this act of heroism is *wenig motiviert*; but most readers of the play will probably agree that the poet understood human nature better than his critics. As the drama now exists, it concludes with a long speech in which a messenger describes the substitution of a hind

[1] See note on l. 2113 as to the ambiguity of the oracle.

* This supplementary account of the Orestean legend can be omitted by the reader if desired—viz. pp. xxxi. to xxxvi.

[2] Exclusive of the *Andromache*.

and the disappearance of Iphigenia; but this is palpably an addition by a later hand. Possibly Euripides may have used his favourite *dea ex machina* device in order to rescue his heroine before the eyes of the spectators, thus giving, what the Scholiast accuses him of tacking on to others of his tragedies, a 'catastrophe tending towards comedy';[1] but probably in the original version the maiden was, to all appearance, actually slain by the hand of her father.

The death of Agamemnon, the vengeance of Orestes, and his subsequent pursuit by the Erinyes are described by Aeschylus in three dramas, the *Agamemnon*, the *Choëphoroe*, and the *Eumenides*, which form the Trilogy known as the 'Oresteia'—the only Greek Trilogy that we possess, and probably in grandeur of imagination and language the greatest work of poetic art that was ever written. The *Agamemnon* recounts the return of the king, his murder, and the exultation of the murderers.[2] In the *Choëphoroe* ('bearers of funeral libations') Orestes returns from Phocis, and by means of a lock of hair which he lays on his father's tomb he is recognised by Electra. After slaying his mother he is seized with

[1] In any case we need not suppose him to have arrived at the very goal of tragi-comedy—a feat reserved for Racine, who substitutes, instead of the original hind, a fictitious daughter of Theseus and Helen, the love-sick intriguing 'Eriphile,' and surrenders Iphigenia to the amorous Achilles. And yet Voltaire calls the *Iphigénie en Aulide* the 'work most nearly approaching perfection that has ever issued from the hand of man.' See above, note 2, p. xxvii.

[2] Aeschylus represents Clytaemnestra as by no means deficient in courage and dignity. She is not the shameless, vindictive, ferocious character that Euripides portrays, and she forms a fine contrast to the cowardly Aegisthus.

remorse. Invisible to the attendant chorus the Furies appear to him 'like Gorgons, dark-robed and wreathed with many a snake,' and he flees in terror. The first scene of the *Eumenides* is laid before the temple at Delphi, where Orestes has taken refuge from the Erinyes, who lie in wait for him around the sanctuary. On the advice of Apollo he flees, closely pursued by the avenging deities, to Athens, where the gods convene a tribunal—a poetic vision of the divine institution of the Areopagus. The white and black ballot-pebbles are equal in number, but Athene pronounces him to be acquitted, and appeases the wrath of the Erinyes by assigning them a temple at Athens, where they are to be worshipped as Eumenides, or 'kindly goddesses,'[1] a euphemistic appellation due to the fear they inspired.

Aeschylus therefore, like Euripides in his *Orestes*, seems to follow another version of the legend, unless indeed we may assume that in spite of the formal acquittal an act of atonement was still necessary. Of this we find no hint given by Aeschylus, but Euripides in his *Iphigenia in Tauris* (970) explains that some of the Furies would not accept the overtures of Athene and continued the pursuit of Orestes, who flees again to Delphi.

We possess plays by both Sophocles and Euripides which treat the same subject as that of the *Choëphoroe*. The *Electra* of Sophocles is of surpassing beauty and pathos; that of Euripides (perhaps the worst of all his

[1] For the derivation of 'Erinyes,' see note to l. 1054. Cf. Schiller's description of the Furies on the stage in his *Kraniche des Ibykus*. Their temple was (or was built over) a chasm in a ravine on the side of the Areopagus that looked towards the 'palace of Erechtheus.' *Eum.* 817, 959.

extant dramas) affords an example of how a sublime theme may be vulgarised by a striving after realism. The scene is not laid, as in the plays of Aeschylus and Sophocles, before the palace at Mycenae in which the murder of Agamemnon took place. He leads us out into the country where, in a poor and solitary homestead, Electra lives with a country boor whom her mother and Aegisthus have forced her to marry. After the recognition (brought about in this play by a scar on the brother's forehead) Orestes and Pylades depart to kill Aegisthus, who is sacrificing to the Nymphs at some place near, and Electra sends to Mycenae for her mother on the pretence that her confinement is at hand. A messenger soon after arrives and gives a long and, in parts, jocular account of the death of Aegisthus, and soon afterwards Orestes appears, carrying the head of the murdered man, which Electra then upbraids in a long vituperative speech. Clytaemnestra now approaches in a sumptuous equipage, surrounded by Trojan slaves, and enters the cottage, where she is summarily dispatched by Orestes and Electra, who reappear stained with her blood, the brother full of remorse and despair, and the sister exclaiming 'Who will *now* marry me?' This question is solved by the appearance *ex machina* of Castor and Pollux, who bid Pylades take Electra to wife, and enjoin him to provide generously for her first spouse.

In the *Orestes* of Euripides we are given a rather weird account of a scene at Argos which is supposed to take place on the return of Menelaus from Troy, according to some accounts on the very day when Clytaemnestra and Aegisthus were buried. Orestes, who is

mad, attempts to kill Helen and also Hermione, the daughter of Menelaus. He and Electra are condemned to be stoned, but Apollo appears, carries off Helen to heaven, and gives Hermione to Orestes as wife.[1] In this play Euripides seems to ignore the myth that forms the subject of his *Iphigenia in Tauris*, for Apollo commands Orestes to offer himself, after a year of retirement, for trial at the divine tribunal at Athens, assuring him beforehand of acquittal.

The *Iphigenia in Tauris* of Euripides, which Goethe has used for the ground-plan of his drama, must be reserved for a fuller analysis, in order that we may be able to note the essential differences of the two plays.

Besides these eight dramas the Greek stage doubtless possessed many more which treated the myth of Orestes and Iphigenia.[2] One of these, probably by Polyidus, the sophist and dithyrambic poet (about 400 B.C.), is mentioned by Aristotle (*Poetics* xvi. 6), who tells us that the recognition was effected by the exclamation of Orestes, just before the moment of execution, 'Thus I also, like my sister, must be sacrificed.'[3]

Another, perhaps still more ancient, play was the *Doulorestes* ('Orestes as slave'), of which a very popular adaptation was made for the Roman stage by Pacuvius

[1] Orestes is generally represented as having married Hermione after his return from the Tauric Chersonese.

[2] Dindorf (*Poet. Sc. Gr.* 'Fragmenta') cites allusions to an *Iphigenia* by Aeschylus and another by Sophocles.

[3] In Gluck's opera, at the moment when Iphigenia grasps the sacrificial knife, Orestes exclaims, 'Thus didst thou also perish, Iphigenia, my sister.'

(about 180 B.C.). The title would lead us to infer that in this piece Orestes was represented as a 'Hierodoulos' ('temple-menial') at Delphi; but possibly the subject was the Tauric myth, as Pacuvius is said to have introduced a scene in this play[1] in which both Orestes and Pylades to the end refuse to save themselves by the other's death.

In later Roman literature we find among Seneca's ten tragedies a *Thyestes* and an *Agamemnon*—stilted rhetorical compositions, evidently written for purposes of declamation. Juvenal also mentions[2] an *Orestes*—possibly the same play in which Nero (as Suetonius tells us) 'sang the part of the parricide.'

In more modern times certain French dramatists took upon themselves to remodel and improve the creations of the Athenian tragedians, who, Voltaire remarks, 'inventèrent ce grand art que les Français seuls sur la terre cultivèrent heureusement.' This Voltaire's countrymen have achieved by the abundant infusion of French *galanterie* and amorous intrigues, by 'rationalising away' supernatural agency, and by substituting sentimental motives or pathetic accidents in the place of the stern necessity of Ate and Nemesis.

Besides an *Iphigénie en Aulide* (see note 1, p. xxxii.) Racine has left us a sketch for the first act of an *Iphigénie en Tauride*. In this play the son of the Tauric king is passionately in love with the priestess, and supernatural agency is cleverly evaded by the

[1] It may have been in his *Chryses*.

[2] *Sat.* i. 5. A 'Pelopea' is also mentioned in vii. 92.

explanation that she had been carried off by pirates at the very moment when her father was on the point of sacrificing her.

Among other modern plays, mostly of no literary importance,[1] may be mentioned Voltaire's *Oreste*, in which, though there are no love intrigues,[2] he has, in his own opinion and that of his admirers, improved upon the *Electra* of Sophocles and the *Choëphoroe* of Aeschylus, by making Electra entirely innocent of any participation in the death of Clytaemnestra, while Orestes himself intends to kill only Aegisthus, but is, it seems, so maddened and distracted by the Furies (who appear to him *before* the fatal deed) that he also slays his mother —unless, indeed, he is supposed to have done it by pure accident, as in Crébillon's play. In answer to Electra's 'Qu'avez-vous fait, cruel?' he answers, 'Elle a voulu sauver . . Et les frappant tous deux . . Je ne puis achever.'

His last words, addressed to the gods, are:

> Eh bien! quel est l'exil que vous me destinez?
> Quel est le nouveau crime où vous me condamnez?

[1] Besides pieces named *Iphigénie en Tauride* by de la Touche and other obscure French writers of the eighteenth century we have an *Electre* by Crébillon, mentioned by Voltaire as the model of his own work—a play in which by far the most important 'business' is the development of amours between Orestes and a daughter of Aegisthus, and Electra and a son of Aegisthus. Gluck's opera, *Iphigénie en Tauride* (libretto by Guillard), was first acted (in Paris) in May 1779, about a month after the first performance of Goethe's drama at Weimar.

[2] 'J'ai donné,' he says, 'au moins à ma nation quelque idée d'une tragédie sans amour.'

> Parlez ! . . Vous prononcez le nom de la Tauride :
> J'y cours, j'y vais trouver la prêtresse homicide,
> Qui n'offre que du sang à des dieux en courroux,
> A des dieux moins cruels, moins barbares que vous.

Surely this fractious state of mind and these childish insults to the gods are scarcely an improvement on the terrible remorse and horror which the Greek poet has depicted in his *Choëphoroe*.

Such were the impotent attempts of French dramatists to improve and 'humanise' the works of the Greek tragedians, and to realise the dream of Voltaire, who tells us that 'il suffira un jour, pour être approuvé ailleurs, qu'on dise : Tel était le goût des Français ; c'est ainsi que pensait cette illustre nation.' But the day has come when the world has finally accepted the play of a German poet as having 'more affinity to the Greek spirit than any other work of the moderns,' and has also accepted in the main the verdict passed by that poet on all French classical tragedies—that they are *Parodieen von sich selbst.*

III

Euripides and Goethe

All of us who take an interest in pictures—not perhaps as dilettanti or critics, but actuated simply by the desire to learn something of the message of art—will doubtless (though names and details may have faded from our minds) have memories of some great sacred or classical subject treated by painters of different lands and ages, and will be able to recall the very different impressions

which we received from the diverse conceptions of the same subject by, say, Italian, early German, and later French artists.

Somewhat similar impressions are left upon the mind by a perusal of the *Iphigenias* of Euripides, Goethe, and Racine; and it is always interesting and sometimes profitable to analyse and define such impressions when they are caused by genuine works of art.

Without troubling ourselves further about the 'improvements' and caricatures of French playwrights, let us examine the conceptions of the Tauric myth given us in the Greek and the German drama—both undoubtedly great and independent works of art—and not only note their external similarities, but also endeavour to define their essential differences.

I shall briefly describe the scheme and action of the two plays, and then endeavour to show how their differences in plan, and in conception of character, are due to the difference of the ideas by which they are inspired.

The scene of Euripides' drama is an open space on the rocky shore of the Tauric Chersonese. In the background is visible the temple of Artemis, and probably also the king's palace; in the foreground a flight of steps cut in the rocks; in front of the temple (as at Delphi) a blood-stained altar. The play opens with the inevitable 'prooemium,'[1] in which Iphigenia explains the situation, giving her genealogy, and accounting for her presence. She has had a weird dream which has

[1] Used by Euripides in all his eighteen extant plays (the *Rhesus* being spurious), and sometimes running to nearly 100 lines.

convinced her of the death of Orestes, and she is seeking her attendants, the Greek captive women who form the chorus, in order to offer funeral libations. When she retires into the temple, Orestes and Pylades, who have left their fifty-oared galley concealed in a creek, stealthily approach to carry off, if possible, the image of the goddess; but they resolve to retreat and hide in some cave on the shore until night. The priestess returns and with her attendant women bewails her brother in an alternate dirge (κομμός) and offers libations. Then an oxherd appears and gives a graphic account of the capture of the two Greeks. Iphigenia, after recounting the story of the sacrifice at Aulis, and expressing her bitterness at the death of her brother and her perplexity at the apparent cruelty of the gods, departs to prepare for the impending immolation of the captives. After an interval, filled up by a choral ode, she returns with Orestes and Pylades, whom she orders to be released from their fetters 'as being sacrosanct,' i.e. devoted for sacrifice. Questioning them she learns the fall of Troy and the deaths of Agamemnon and Clytaemnestra, and also that her brother is still alive. Hereupon she promises Orestes (who obstinately refuses to tell his name) a safe return to Greece if he will deliver a letter[1] to her friends at Argos. He, however, unwilling to save himself by the death of his friend, suggests that Pylades

[1] It seems strange that she is able to promise this. Possibly only one victim was 'required by the city' (l. 595). The letter had been written for her by a former Greek captive, at whose sacrifice she had performed the initiatory rites. Can it be that the fact of a woman, even a princess, being able to write would have struck an Athenian audience as too incredible?

shall bear the letter, and Iphigenia, little suspecting whom she is thus dooming to sacrifice, at once agrees, while the rather half-hearted objections of Pylades are overruled by Orestes. It then occurs to Pylades that he may be shipwrecked and lose the letter. Iphigenia therefore recites its contents. 'Tell Orestes, the son of Agamemnon,' she says, 'that she who was sacrificed at Aulis, his sister Iphigenia, who is believed to be dead, still lives and implores him to rescue her from the land of the barbarians.' She then gives the letter to Pylades, who hands it at once to Orestes with the words, 'Behold, I bring and deliver to thee, Orestes, a letter from this thy sister.' At first incredulous, Iphigenia is finally convinced by her brother,[1] and gives utterance to her rapture in a very beautiful outburst of song, which, however, dies away into wailings at the thought that she cannot save him from his terrible doom. Her despair is deepened by learning that Orestes will not even attempt to escape without the image—the one object of his quest. He proposes to surprise and kill the king. She will not agree to such baseness against her host; but considering what is at stake, she proposes to deceive him, and concerts the plan of insisting on a purification of the image in the salt waves, as having been defiled by the touch of a matricide. The plan is successfully carried out. With the king's consent she and the two captives descend to the creek where the galley is hidden. Moments of terrible suspense ensue, while the chorus of Greek women, privy to the plot,

[1] Especially by his knowledge of 'Pelop's spear,' which was hidden away in her bedchamber.

chant the praises of Apollo, until a messenger arrives in hot haste and calls for King Thoas. He issues from his palace and learns how the priestess and the Greek captives, having worsted their guards, have embarked and cleared the harbour, but have been driven back upon the land by an adverse wind and swell. He calls out his men and is about to recapture the fugitives, when Athene appears and bids him desist, commanding Orestes (who 'though not present hears the voice of the goddess') to bear his sister and the image to Greece, and to institute at Halae in Attica a new cult of Artemis Tauropolé with merely symbolic human sacrifices, while Iphigenia is to be the priestess of the same goddess at Attic Brauron, and after her death to receive divine honours.

The *Iphigenie auf Tauris* has far less dramatic action, if we are to limit this expression to acts and occurrences which lead towards a practical dénouement or 'catastrophe'; but as the chief 'catastrophe' is here of an ethical nature, the action is mainly ethical; it consists not so much in the development of circumstances as in the development of feeling. The following sketch will show its chief points of coincidence with and deviation from the play of Euripides.

Ever since her mysterious arrival, when she was discovered in the temple and hailed as the heaven-sent priestess, Iphigenie has refused to reveal her name and lineage.[1] For many years her presence has exercised a humanising influence on the wild Tauri, and in the hope of winning her as his bride the widowed king

[1] In Euripides her name and lineage and the whole story of the house of Tantalus are known to the barbarian king.

has listened to her 'gentle persuasion' and has forbidden the sacrifice of those driven by storm upon that 'inhospitable shore of death.' But 'seeking with her soul the land of the Greeks,' she yearns for that home where 'mourning ofttimes softly murmurs her name,' as of one loved and lost. Ever in deeper sadness and despair she 'enters with shuddering feeling the sacred grove and sanctuary,' and cries in vain to that goddess who once saved her from death 'to save her also from a life which is a second death.'

The action of the play begins with the open and determined avowal of Thoas to make her his wife—an offer at which the phantom-shadow of despair, which so long has haunted her, begins to gather form. She attempts to parry the king's offer by revealing to him that she is of the blood of the accursed race of Tantalus, and by recounting the crimes and horrors that had defiled her ancestry. Thoas nevertheless renews his offer, which she now resolutely declines, giving as a pretext the will of Artemis; but her wooer 'hears only the No' amidst her excuses, and inveighs bitterly against the unreason of a woman's heart. Then with courageous truth she confesses that it is indeed her *heart* through which the goddess speaks to her. In wrath the king takes leave; but ere he departs, he adds that he will no longer for her sake curb the multitude, which urgently demands the ancient sacrifices. 'Two strangers,' he says, 'whom we have discovered in the caverns of the shore, and who bring no good to my land, are in my hand. I shall send them hither; you know the duty of your office.' With these few words alone we

are told of the arrival and capture of Orestes and Pylades.

The first scene of the second Act (some 230 lines in length) contains absolutely nothing that forwards the 'dramatic action.' But it gives us an insight into character: that of Orestes full of gloom and embitterment, and that of the sanguine light-hearted Pylades 'like a bright-coloured butterfly lightly flitting around some dark flower.' Nor during the rest of the Act does any occurrence bring us nearer to the catastrophe; but the despair of Iphigenia reaches its climax. She learns from Pylades the story of the murder of her father. Veiling her face she leaves the scene, unable to hear more.

The third Act consists mainly of a long dialogue between Orestes and Iphigenia, in which her alternate joy and horror—joy that her brother still lives, horror at the knowledge of his terrible vengeance and his terrible fate—are suddenly merged in the stupefaction of amazement at the words 'I am Orestes.' He who stands before her, he whom she might have devoted before the blood-stained altar to be slaughtered as a human victim, is that brother for whom her whole soul has yearned all these desolate years, and to whom alone she has looked for help and rescue. For some moments she stands there as if turned to stone. Then, finding herself alone, she pours forth in agitated words her gratitude to the gods.

Important and necessary as the scene of recognition is for the development of the plot, it has in Goethe's play a still higher importance than in that of Euripides, for it is the immediate cause of the real 'catastrophe'

—the healing of Orestes. After repulsing her with disdainful incredulity, and relapsing into a short fierce paroxysm of madness—the last desperate assault of the avenging Furies—he sinks into a trance, dreaming of Lethaean draughts and peace and forgiveness and reconciliation in the land of the Dead, and awakes again to earthly life and hope and joy, in the embrace of that sister whom for so long he had mourned as dead. In the arms of her, whose gentle influence has 'dropped like balsam' into the hearts of a wild and bloodthirsty people, and who has by her pure and noble life atoned for the crimes of her ancestors, the Fury-haunted Orestes finds at last healing and salvation.

This, as has been said, is the real 'catastrophe,' or turning-point, of Goethe's drama.[1] With the healing of Orestes the curse that has for ages rested on the house of Tantalus is removed, and the promise of Apollo is fulfilled. All that remains is, regarded from the highest standpoint, of secondary importance. But spiritual regeneration does not remove, indeed it often increases, the practical difficulties of existence. There still remains that knot[2] to loose or cut, towards the dénouement of which in the play of Euripides everything is made to tend. Some means of escape must be found. The 'sister' must be taken back to that land for which she has so long yearned in vain. And here it is not Iphigenia, but the unideal worldly-wise Pylades—the sanguine, cheery,

[1] Goethe called this scene (III. iii.) the 'axle of the whole piece.'

[2] The objection that Goethe has with these two catastrophes given us an 'anticlimax' need not be seriously entertained, for they are of so totally different a nature that they do not affect each other.

practical, religious man, who so self-contentedly and skilfully 'weaves together the counsels of the gods and his own wishes,' who is pursued by not the most shadowy phantom of self-contempt for his petty deceits and 'necessary lies,' and who in his philosophy anent divine oracles can dream of no 'sister' but an idol of stone—it is Pylades who proposes the crafty and graceless ruse of lustration, and puts a 'clever word' into the mouth of the woman who looks to him for counsel.

When the two captives have gone down to their galley in the creek,[1] Iphigenia is bidden by the king's messenger to hasten on the sacrifice, and sends back the lying pretext that has been put in her mouth. But even before she has uttered the lie she is tortured by self-reproach. 'Woe to a lie!' she exclaims, 'it sets not the heart free as every word of truth can do.' Then, summoned before the king, she 'frees her soul of treachery' and confesses the whole plot, throwing herself on the magnanimity of Thoas. Meanwhile the Greek galley has been discovered, and the Greeks, after a desperate resistance, are overwhelmed by numbers. Thus this 'knot,' instead of being unravelled by some unforeseen good fortune, or solved by some *dea ex machina*, must now be cut in twain by the sword of truth. All depends on the reverence of the barbarian king for truth, 'the voice of which every one born under every heaven hears, through whose breast pure and unhindered flows the spring of life'; and King Thoas, 'rude Scythian' as he calls himself, hears and obeys.

[1] This certainly seems to justify the criticism of G. Hermann that the captives have an incredible amount of liberty.

Overcome by the courageous avowal of Iphigenia, and her appeal to his generosity, he would fain let them depart in peace; but with the sacred image of his goddess he will not part.[1] This last 'knot' is solved by Orestes, who, now freed from his madness, sees the true meaning of Apollo's oracle. It was the living human sister, not the idol of stone, through whom he was to gain release from the pursuing Erinyes, and whom he was to bring back to the land of Greece. In the curt *Lebt wohl!* of Thoas, with which the play concludes, we hear respect and resignation—though, doubtless, there is in it an undertone of bitterness, a dissonance not completely resolved.

The two plays differ, therefore, very considerably in external form. But the changes that Goethe has introduced are not such as we find in a mere 'improvement' or adaptation. His *Iphigenie* is an independent creation, and the divergences are necessitated by the difference in the ideas that inspire the two plays. So essentially do these ideas differ that it is necessary to view and judge the works of the Greek and of the German poet from quite distinct standpoints.

It is not surprising that the assertion that Goethe in his *Iphigenie* and *Tasso* created a new form of drama should sometimes be met by the remark that neither of these plays is a true drama.

But without attempting to enter fully into this question, which would involve a consideration of the nature of

[1] The scene in which a duel is imminent is surely a blemish. But possibly its mock heroism may be more apparent to the English than to the German reader.

art-creation, we may, I think, feel assured that Goethe's *Iphigenie*, however much it may differ from other dramas, ancient and modern, and whether we call it a 'Seelen-drama' or by any other name, is not merely an analysis of character, but is a true work of creative art, and truly dramatic, no less than *Hamlet*, with which play it indeed offers many interesting points of comparison—and some of contrast.

Goethe may be more 'objective' than Schiller, or he may be less so than Shakespeare and Sophocles, but at all events his genius was pre-eminently synthetic and creative. He disbelieved profoundly in all metaphysical analysis,[1] and what he preached he practised. His *Iphigenie* is not merely psychology disguised in a dramatic form; the play is recognised by scholars and by all competent critics as a genuine work of art, is read with delight by many who are entirely ignorant of all theory and care nothing for psychological problems, and for more than a century the appreciation of it as an 'acting play' has steadily increased. While it owes to the Greek poet what a play of Shakespeare might owe to Bandello or Holinshed, Goethe's drama must be regarded as an independent art-creation incorporating an idea distinct from that of the Euripidean play.

The object that Euripides had in view was to dramatise a popular myth which accounted for the presence of the sacred image of Artemis Tauropolé at Halae in Attica; indeed, it is not unlikely that the play was written to be performed at the festival of this goddess. He was

[1] 'Alles ist wie geschenkt' is his constant text. Cf. *Goethe* by R. M. Meyer, pp. 243 sq.

therefore bound to the orthodox version of the legend,[1] any serious liberty taken with which would have been resented by an Athenian audience. The one occurrence to which all else—even the healing of Orestes, the rescue of his sister, and the removal of the curse from the house of the Atridae—had to be subordinated, was the acquisition of the image; and this could scarcely be attained except by deceit. To have informed an Athenian audience in the age of Pericles and the Sophists that they owed their cherished image to the magnanimity of a barbarian who had been affected by the truthfulness of a woman might have proved more perilous than any Anaxagorean or Socratic[2] free-thought, and would at any rate have courted mockery and disdain. Euripides knew his public, and his representation of Thoas as the dupe of Greek cunning doubtless earned the expected applause.

The object that Goethe had in view was to dramatise the moral fact that the burden of the curse which proud rebellious 'Titanic' natures bring upon themselves is lightened, and that the taint of sin, however inveterate and hereditary, is cleansed away by the purity and sincerity and moral courage which find their most perfect realisation in the ideal woman.

For him, therefore, the idol was nothing; the living sister, with her human heart, her tender healing

[1] In this case I think this is true, although Euripides certainly deals in some of his plays very freely with popular myths—as for instance in the *Helena*, where he adopts the Stesichorean legend of the phantom Helen.

[2] Socrates is said to have assisted Euripides in the composition of many of his plays.

sympathy, and her courageous contempt for all that is base and false, was everything; and thus it is not the acquisition of the image but the healing of Orestes which forms, as he himself tells us, 'the axle of the whole play,' and it is the revelation of human character through occurrences which interests us, and not the occurrences themselves.[1] The lightening of the curse that rested on Orestes by the pure and tender influence of a sister's love doubtless suggested itself to Goethe as a form in which he might body forth that healing for which at times his own 'Titanic' nature yearned, and which he had hitherto sought so vainly—which indeed he never fully attained. He accepted the artistic form in its main lines as it was presented by Greek imagination, not concerning himself to rationalise away the supernatural, as did Racine with his pirate story of the mysterious advent of Iphigenia; but he could ignore as superfluous, and was indeed in some cases obliged to omit, much that to the ancient Athenian was of primary interest, but which would not have allowed full play to the liberating power of truth.

It is in the conception of character, and especially in that of the character of Iphigenia, that the two dramas essentially differ. Regarded merely as a work of art, the Euripidean heroine, daughter of the god-like Agamemnon, portrayed as she lived in popular imagination, has more defined form and individuality. She

[1] Notice how in Goethe's play we have monologues, in which Iphigenia communes with her own heart and derives strength and consolation from her own deep faith in the gods, in place of the *external* encouragement offered by the chorus in the play of Euripides.

is a wondrous figure—the Hellenic conception of royal womanhood, full of dignity and the repose of self-control and self-reliance—dowered with passionate affections for all bound to her by bonds of blood and country, capable of daring and enduring anything for those she loves, but dowered also with a Junonian vindictiveness towards those she hates.

When we turn from this ideal of womanhood to the Iphigenia of Goethe it is as if we had passed from the presence of the Venus of Milo and were standing before the Madonna di san Sisto, or that picture of Saint Agatha which the poet recognised as an embodiment of his imaginative vision. Of that vision Goethe has given us a revelation in his play; whereof to attempt here any sketch by means of paraphrase and quotation would be superfluous, if not impertinent.

The following are a few of the numberless comments and criticisms which have been passed on the drama by those who are accepted as competent judges:—

'The *Iphigenie* possesses more affinity to the Greek spirit than perhaps any other work of the moderns . . It is, however, not so much an ancient tragedy as the reflected image of one—a musical echo . . The violent catastrophes of ancient tragedy appear here in the distance only, as recollections, and all is softly dissolved.'—SCHLEGEL.

„Erſtaunlich ungriechiſch und modern . . Sie (die „Iphigenie") iſt ganz nur ſittlich; die ſinnliche Kraft, das Leben, die Bewegung und Alles, was einem Werk zu einem echt dramatiſchen macht, geht ihr ſehr ab . . Indeſſen wird es (das Werk) durch die hohen poetiſchen Eigenſchaften, die ihm ohne Rückſicht auf ſeine dramatiſche Form zukommen, blos als ein poetiſches Geiſtes-werk betrachtet, in allen Zeiten unſchätzbar bleiben."—SCHILLER.

„Goethe hat den Geist des Altertums mit deutschem Leibe umkleidet."—VILMAR.

„Die antik-heidnische Auffassung und äußerliche Lösung ist in die aus christlichem Geiste geborene, ethische umgebildet . . daher der Hauch des Friedens, der das ganze Stück durchweht."—KÖNIG.

„Die Worte, Gesinnungen, Charaktere, Alles ist Gold, aber die Handlung untragisch."—GRILLPARZER.

„In der deutschen Iphigenie glauben wir einen Griechen zu vernehmen, der, auf der Höhe unsrer jetzigen Civilisation stehend, nicht nur ein reineres und höheres Ideal der Tugend, als Euripides, in sich hat, sondern auch den Effekt seiner Darstellung mehr in der Kraft und Fülle der Gedanken, als in dem Schmuck der Worte und der Mannigfaltigkeit der Rhythmen sucht."—GOTTFRIED HERMANN.

„Bei Euripides interessieren wir uns für die Personen um der Handlung willen, bei Goethe für die Handlung um der Personen willen."—WEBER.

Goethe's own criticism was—„reich an innerem Leben, aber arm an äußerem"; and at a later period of his life he spoke of his play as „verteufelt human."

The following unfavourable verdict on the *Iphigenie* as a stage-piece is interesting as one of the latest products of criticism, though I do not think it borne out by facts:—

„Das Stück machte auf der Bühne kein Glück. Als es daher 1802 in Weimar von neuem aufgeführt werden sollte, wurden dramatische Veränderungen für nötig erachtet. Schiller unterzog sich denselben, da Goethe sich für unfähig dazu erklärte. [This „Schiller'sche Bearbeitung" was probably that which Düntzer found in the „Souffleurbuch" of the Berlin theatre, and which he calls a 'cruel mutilation.'] Durch solche Veränderungen kann das Drama nicht gerettet werden. Auf der Bühne wird es schwerlich jemals Erfolge erringen."—GEIGER, Introd. to *Goethes Werke*, vol. iv. (1896).

IV

Biographical

That period of Goethe's life, of which his *Iphigenie* is the most typical product, was a period of new birth—of transition from the lawlessness of unsubmissive licence, from the *Sturm und Drang* of what he calls the 'Titano-gigantic, heaven-storming spirit,' to the true liberty of law and order, and to the determination *sich vom Halben zu entwöhnen, und im Ganzen, Guten, Schönen resolut zu leben.* In 1779, the date of the first version of the *Iphigenie*, he entered his thirtieth year. 'Life was slowly emerging from the visionary mists through which hitherto it had been seen; the solemn earnestness of manhood . . gave a more commanding unity to his existence.'[1]

The following slight sketch of his life will perhaps help us to recognise and appreciate the influences under which at this period Goethe stood, and to which our play owes its characteristics, as in a picture the outlines of surrounding hills often help one to understand and account for the rocks and vegetation of the foreground.

Johann Wolfgang Goethe was born on the 28th of August 1749 at Frankfurt on the Main. His father, Johann Kaspar Goethe, was an 'imperial Councillor' (*kaiserlicher Rat*), and his mother, Katharina Elisabeth, was the daughter of Johann Wolfgang Textor, the chief magistrate (*Schultheiss*) of Frankfurt.

The poet was the firstborn. Fifteen months later was born his sister Cornelia, who alone of his brothers and sisters survived childhood. The family lived in the

[1] G. H. Lewes.

house of Goethe's grandmother—that 'Goethes Haus' in the Hirschgraben which is known to most who have visited Frankfurt. From his father, a cold, stern, and formal man, the poet inherited his 'well-built frame, his erect carriage, the craving for knowledge, and his almost pedantic attention to details,' and he received from him in early childhood much solid and systematic instruction. The imaginative and sympathetic part of his nature was inherited from and fostered by his mother.

The precocity of the young poet was something extraordinary. We find him when only nine years old studying Latin, French, Greek and Italian; a little later, when the French occupied Frankfurt (1759), he attained great proficiency in the French language, took a deep interest in French drama, composed his first dramatic attempt, 'full of gods, princes, and princesses,' wrote biblical epics, learned drawing, music, fencing, English, and Hebrew; and at the age of fourteen, amidst dreary lessons on jurisprudence, he gave free rein to his imagination in a 'polyglot novel' written in various languages. The boy was intensely susceptible to religious influences. When he was but six years of age the great earthquake at Lisbon (1755) had excited in his mind questionings as to the mysteries of human life and divine love, and not long afterwards we hear of him 'taking to his room a music-stand, which he used as an altar, piling on it various objects representative of nature, and placing at the top a fine porcelain dish, in which were pastilles. . . These pastilles he lighted by means of a burning-glass which caught the rays of the rising sun.'[1] In 1763 he

[1] Sime's *Life of Goethe.*

was confirmed, and for a time seems to have been engrossed in biblical studies and religious questions, and to have been influenced deeply and permanently (however faint may appear this influence on the surface of his after life) by the gentle and pious Fräulein von Klettenberg, whose character is so exquisitely painted by Goethe in his *Confessions of a Beautiful Soul.* This religious phase was succeeded by a relapse. He picked up questionable acquaintances, with the sister of one of whom, Gretchen by name, he fell in love. The evil doings (including forgery) of some of these companions came to light, and Goethe, though innocent, had to undergo a severe investigation which overwhelmed him with shame and remorse.

His father had decided that he should enter the legal profession, and now sent him (1765) to the University of Leipzig. Here he attended lectures, but devoted most of his time and thoughts to literary[1] and artistic subjects, to the society of friends, to music and drawing, and to flirtation with the pretty daughter of a wine-merchant, Anna Schönkopf ('Annette'). Amongst his Leipzig acquaintances was Corona Schröter, the actress, who thirty years later at Weimar undertook the rôle of Iphigenie at the first performance of the play. Another acquaintance was Oeser, director of the Academy of Drawing, under whom Goethe studied, with but little practical success, but with an ever deepening enthusiasm for art, on the object and nature of which he found, as

[1] The products of this period are *Die Laune des Verliebten*, *Die Mitschuldigen*, and *Leipziger Lieder* (set to music by the brothers Breitkopf).

many others have found, a revelation in the *Laocoon* of Lessing (published in 1766). A visit to Dresden, which gave him the opportunity of comparing the actual creations of great artists with his imaginative conceptions, is significant for the fact that he absolutely refused to visit the gallery of ancient sculpture, and devoted almost all his attention to the pictures of the Dutch school, as being 'truer to Nature.' In the summer of 1768 he had a dangerous attack of hemorrhage, and soon after returned to Frankfurt, where for two years he seems to have led a rather languid existence, both physically and intellectually, intermingling alchemistic studies with religious speculation, and working out for himself an 'elaborate theological system in which a place was found for the Trinity, Lucifer, the Elohim, Man, and for the Fall and the Redemption.'[1] Angry scenes ensued between father and son, and in 1770 Goethe was sent to Strasburg to resume his juristic studies. The year that he spent at Strasburg proved of critical importance for his personal and artistic development. Here he first met Herder, who, though but twenty-six years of age, had already won a high position in the literary world—a man of great ideas and oracular magniloquence, but without the gift of defined artistic expression. Through Herder Goethe was induced to re-study Homer, and first gained an intimate acquaintance with the two authors to whom he owed perhaps more than to all others, and who are more akin than one is apt to believe—Rousseau and Shakespeare. In these authors he found treated, in very diverse ways, the *one*

[1] Sime's *Life of Goethe.*

all-important question—that question which had been excited in his mind when a mere child by the Lisbon earthquake—the question of the ideal liberty and independence of the human soul and its external dependence on the inexorable process of Nature.[1] 'Titanic' recalcitrancy against Necessity, the motive perhaps of all that is great in dramatic art, was deeply implanted in Goethe's nature. Whatever was great in Tantalus, whatever celestial in Lucifer, he possessed, and like them he fell and suffered. His consciousness of redemption by self-negation and purity and humility, which gathered form at times and was embodied in his *Iphigenie*, suffered frequent obscuration and was never fully realised, though in later life intellectually accepted as a theory. The influence of Herder was considerably modified by *Sturm und Drang* associates, of whom Lenz, a young man full of wild socialistic enthusiasms, was the foremost. Amid such tendencies arose the as yet unorganised conceptions of two poetic creations—*Götz von Berlichingen* and *Faust*. Of still greater importance, not for the acquisition of intellectual supremacy, but for the development of his higher nature, might have proved the love of a woman's heart which at this time he won and rejected. Friederike Brion, daughter of the pastor of Sesenheim, an Alsatian village, was probably, though less intellectually gifted than other women who from time to time gained a hold on his susceptible nature,

[1] In 1771, while at Strasburg, he wrote: „Shakespeares Stücke drehen sich alle um den geheimnisvollen Punkt, in dem das Eigentümliche unsres Ichs, die prätendierte Freiheit unsres Wollens, mit dem notwendigen Gange des Ganzen zusammenstößt."

the one who loved him with the most unselfish devotion. That Goethe gave her, for a time, all the love of which his heart was capable, and that he allowed himself and her to believe in his intention to make her his wife, cannot be doubted; but ambition proved too strong; he refused to 'bind himself for life at the very time when he was becoming conscious of his destiny,' and tore himself away from her. Some eight years later she greeted him as her friend with noble unselfishness and self-control, but the wound seems to have proved incurable. 'The heart that Goethe has loved,' she is said to have answered to suitors, 'cannot belong to another.'[1]

In 1771, after taking his degree as *Doktor der Rechte*, Goethe returned to Frankfurt, where he began to practise as advocate, and composed the first version of *Götz*. The next year he spent at Wetzlar on the Lahn, nominally with the object of practising as advocate in connexion with the Imperial Chamber (*Reichskammergericht*). Here he formed a friendship with the *Legationssekretär* Kestner, for whose betrothed—that 'Lotte,' out of hopeless love for whom in *Werthers Leiden* the hero shoots himself—he developed what we should perhaps regard rather as an imaginative than as what is usually called an 'unfortunate' passion. However that may be, it at least proved a stepping-stone to that literary renown which was the highest object of his ambition.[2] On his return to Frankfurt he published

[1] Lewes, and others, give a very different version. According to them Friederike proved anything but inconsolable.

[2] The 'Lotte' of his novel is doubtless as gross a caricature of Charlotte Buff as the 'Albert' is of Kestner, and the contemptible 'Werther' of Goethe himself.

not only *Werthers Leiden*, but also the revised version of *Götz von Berlichingen*.

In these two works he gave expression to that spirit of rebellion against moral and social order which had hitherto dominated him. The applause with which they were received—an applause which was not unmingled with tones of indignant disapproval—assured Goethe of his mighty powers for good or for evil. He seems to have paused. He had unburdened his soul, had made, as he says, a 'general confession,' and had gained the plaudits of the world. But these very plaudits made him suspect that there might be a sphere in which ideal truth reveals itself beyond the ken of the multitude or of the apostle of a lawless liberty; and this suspicion was probably confirmed by the study of Spinoza, and by familiar intercourse with such men as the poet Klopstock and Lavater. The death of his dear friend and spiritual adviser, Fräulein von Klettenberg, doubtless also made on him a deep impression.

During 1775 he met the daughter of a wealthy banker, Lili (Anna Elisabeth) Schönemann, in Frankfurt society, and for a time, extending over a short Swiss tour, he was engaged to her. It was a brief infatuation, and was soon forgotten, nor did it produce any literary results except a few lyrical effusions.

At the end of this year he received an invitation from Karl August, Duke of Weimar, and from this time Weimar was his home. Here, at the ducal court, he renewed intimacy with various old friends, such as Lenz, Herder, Oeser, and Corona Schröter, and made new

friends in the poet Wieland, the Duchess Amalie, and her *Hofdame* Frau von Stein, who for some thirteen years (till his return from Italy and his connexion with his future wife, Christiane Vulpius) exercised supreme influence over him.

Through the favour of the ducal court Goethe soon attained the post of a *Legationsrat*, and was deeply immersed in official duties, in the midst of which his literary activity seems to have increased. In 1776 we hear of the first conception of his *Iphigenie*, and of many other productions of minor interest. In the following year the first book of *Wilhelm Meister* was published, and certain scenes of *Egmont* were written.

'A profound change passed over Goethe's character during the early years of his residence at Weimar. He became painfully conscious of the fact that in the past he had allowed himself to be swayed too much by momentary impulses, and had cherished wild desires which had no real relation to the facts of existence . . It became his fixed purpose that all this should come to an end, that he should acquire firm control over himself, and that his powers should be disciplined to work steadily for lofty but clearly-defined and attainable ends.'[1]

Amidst all his multifarious duties, as Privy Councillor, President of the Chamber of Finance, Commissioner of Roads, Director of the War Department, etc., he composed, between the end of January and the beginning of April 1779, the first (prose) version of the *Iphigenie*. It was performed on the 6th of April. The part of

[1] Sime's *Life of Goethe*.

Iphigenie was played by Corona Schröter, that of Pylades by Prince Constantin, and that of Orestes by Goethe himself. 'Never shall I forget,' writes Hufeland, shortly after Goethe's death, 'the impression that Goethe made in his representation of Orestes. One imagined that one was looking at Apollo. Never was seen such a combination of physical and intellectual perfection.' The play was greeted with much applause, but Goethe was dissatisfied with it, and refused to allow its publication. During the next year he recast it into a metrical form, but the loose irregular versification of this he justly felt to be a failure, and a year later (1781) he took it again in hand 'to give it more harmony,'—the result being a second prose version. He had not yet realised how closely (as Schiller says) substance and form are connected in art, and how, when writing in a metrical form, the poet 'finds himself under a totally different jurisdiction.'

For the next five years the *Iphigenie* seems to have been laid aside. During this period Goethe paid a second visit to Switzerland (on his journey thither meeting Friederike Brion at Sesenheim), wrote and published portions of his *Tasso* and continuations of his *Wilhelm Meister*, made several excursions to the Harz mountains, and began to interest himself seriously in science, in certain provinces of which (botany, anatomy, and optics) he made important discoveries, and was incessantly engrossed in a „buntes Gewirre von Geſchäften, Zerſtreuungen, Reiſen u. Studien." „In meinem Kopfe," he writes, „iſt's wie in einer Mühle, wo zugleich geſchroten, gemahlen, gewalkt und Öl geſtoßen wird." In 1785, and again

in 1786, he visited Karlsbad with the ducal family. During this last visit, with the help of Herder, he prepared his works for publication. *Iphigenie* was once more 'cut up into verses' for this edition; but, being still dissatisfied with it, he took it with him when he bade farewell to the duke, and stole away, doubtless wearied out by his long experience of court life and officialism, to 'lose himself in a world where he was unknown.'

It was to Italy that he directed what he calls his 'flight.' On the shore of the Lago di Garda he first found the inspiration for which he yearned. As he watched the waves rising and falling in musical rhythm, the words seemed to flow of their own accord into stately and harmonious verse. For a short time at Verona and Venice he worked assiduously at the new version, finding that 'with the metrical form a better mode of expression generally presents itself.'

After an interval, during which the idea of an *Iphigenie at Delphi* occupied his mind, he found at Bologna new inspiration in a picture of St. Agatha, whose *gesunde und sichere Jungfräulichkeit* appealed strongly to his imagination. Before this ideal of womanhood he determined 'in spirit to read his *Iphigenie*, and to allow his heroine to say nothing which this saint might not utter.'[1] Once more, for a short period, it was neglected in favour of an *Ulysses in Phaeacia* (which was never completed),

[1] This picture is mentioned by, I think, all biographers and commentators as 'Raphael's St. Agatha.' Goethe merely states that it was 'attributed with great probability to Raphael.' It is not given in lists of Raphael's works, and I have been unable to identify it.

but in Rome he again took it up, solved satisfactorily the 'knot in the fourth act,' and towards the end of the year (1787) read the play in its new form to his friends, among whom were the artists Tischbein and the celebrated Angelika Kaufmann, who presented him later with a picture in which she had depicted the 'healing of Orestes' in his sister's arms. The reception of the new version was by no means enthusiastic. His friends at Weimar openly expressed their disappointment. They had, as he says, expected something volcanic—something in the vein of *Götz* and *Werther*. The repose and dignity which the play had gained in its recasting appeared to them to show a loss of power. 'People have become too accustomed to the old form' (he says in a letter to Frau von Stein), 'and nobody thanks me for my trouble.'

But gradually the fact was recognised by all who were competent to judge that by some wonderful alchemy that which was lifeless and inorganic had been transformed into the living reality of a work of art. Those who, on comparing the finished poem with its preceding versions,[1] are most deeply conscious of their difference, will probably be the least desirous to analyse and define the creative power which, often by means of some seemingly trivial verbal change, has touched, as it were, the cold stone into a thing of life.

On the 10th of January (1787) a copy of his *Schmerzenskind* was sent by the poet to Herder, and was printed, probably with emendations by Herder, in the

[1] All four versions are edited by Baechtold, *Goethes Iphigenie in vierfacher Gestalt*.

third volume of Goethe's works. In the same year three other editions of the play appeared.[1]

Goethe was at this time 38 years of age. His life was not yet half spent. It would be beside our present object to recount at any length the events of the remaining forty-four years. The following chronological table may, however, prove useful :—

1788. Return to Weimar; first meeting with Schiller; acquaintance with Christiane Vulpius; *Egmont, Scenes from Faust, Römische Elegien.*
1789. Rupture with Frau von Stein; *Tasso.*
1790. In Venice, Silesia, and Dresden.
1791. Essays on Optics.
1792–3. With the allied army in Champagne; present at the siege of Mainz; *Reinecke Fuchs* begun.
1794. Schiller visits Goethe in Weimar.
1795–7. Goethe's visits to Schiller at Jena; contributes to the *Horen* and to Schiller's *Musenalmanach*; essay on anatomy; *Xenien*; *Wilhelm Meister* (*Lehrjahre*) finished; Schiller again at Weimar; great indignation caused by the *Xenien*; Schiller works at his *Wallenstein*, Goethe at *Hermann und Dorothea*; constant correspondence and intercourse between the two poets; third visit to Switzerland.
1798–1803. Opening of the new theatre at Weimar with Schiller's *Wallensteins Lager*; Schiller settles in Weimar and assists Goethe in the direction of the theatre; *Tancred; Mahomet;* scientific studies (theory of colour, etc.); continuation of *Faust*; Madame de

[1] Besides many editions there exist numerous German commentaries, of which the best are by Düntzer, Weber, and Jahn. The play has been translated into French, Italian, English (Taylor in 1793, and later by Ellis, Swanwick, and others), and into modern Greek (by Papadopulos in 1818). A version in ancient Attic Greek (by Prof. Theod. Kock, 1861) is exceedingly well done and most interesting.

Staël in Weimar ; Herder dies ; Schiller's *Tell* and *Maria Stuart*.

1805. Schiller dies (9th May) ; grief and loneliness of Goethe.

1806. Battle of Jena ; the French sack Weimar ; Goethe's life saved by the presence of mind of Christiane Vulpius, whom he now marries ; first part of *Faust* finished.

1807–8. The romantic 'child' Bettina Brentano visits him in Weimar ; *Wilhelm Meisters Wanderjahre* and the *Wahlverwandschaften* projected ; further essays on the theory of colour ; audience with Napoleon (*voilà un homme!*') ; Goethe's works (13 vols.) published by Cotta.

1808–12. Several visits to Karlsbad ; comparatively uneventful period ; Humboldt in Weimar ; *Wahrheit und Dichtung*, and many smaller productions.

1813. The 'war of liberation' ; battle of Leipzig ; oriental studies ; *West-östlicher Divan* begun.

1814–15. Visits the countries of the Main and Neckar ; at Wiesbaden hears the news of the battle of Waterloo ; renewal of friendship with Frau von Stein ; Goethe's works in 20 vols. (Cotta).

1816–17. Karl August, as Grand Duke, makes Goethe his Prime Minister ; Goethe's wife Christiane dies ; his son, Julius August, marries Ottilie von Pogwisch ; *Aus meinem Leben* (*Italienische Reise*) ; resigns directorate of theatre.

1817–24. Visits to Karlsbad and Marienbad ; scientific studies and essays ; *Über Kunst und Altertum ; Wilhelm Meisters Wanderjahre ; Zahme Xenien*, etc. ; Eckermann engaged as his secretary.

1825. 'Golden wedding' of the Duke and Duchess, and 50th anniversary of Goethe's arrival at Weimar ; Goethe overwhelmed with homage ; performance of the *Iphigenie*, and illumination of the town in his honour.

1827–8. The *Helena* (portion of second part of *Faust*) published ; death of Frau von Stein ; correspondence with Walter Scott ; the edition of his works swells to 40 volumes ; publication of his correspondence with Schiller.

1830. Death of Grand Duchess Luise ; Mendelssohn visits Weimar ; Goethe's son in Italy, where he dies ;

Goethe determines to 'put his house in order'; second part of *Faust* published.

1831. „Nach Beendigung des „Fauſt" ſieht er ſein eigentliches Tagewerk für geſchloſſen an, und ſein Sinn ruht immer mehr auf dem Vergangenen"; the French artist David sends Goethe a colossal bust; Walter Scott and Carlyle send him a signet engraved with „Ohne Raſt, aber ohne Haſt."

1832. Till the last, now in the eighty-third year of his life, he shows undiminished interest in literary and scientific questions; essays on anatomy and the rainbow, and (his last work) a criticism on Spontini's opera *Les Athéniennes*. After six days' illness, tenderly nursed by his daughter-in-law Ottilie, he dies on the 22nd March. His last words were: Mehr Licht!

IPHIGENIE AUF TAURIS

Personen

Iphigenie
Thoas, König der Taurier
Oreſt
Pylades
Arkas

Schauplatz: Hain vor Dianens Tempel

Erster Aufzug

Erster Auftritt

Iphigenie (allein). Heraus in eure Schatten, rege Wipfel
Des alten, heil'gen, dichtbelaubten Haines,
Wie in der Göttin stilles Heiligtum
Tret' ich noch jetzt mit schauderndem Gefühl,
Als wenn ich sie zum erstenmal beträte,
Und es gewöhnt sich nicht mein Geist hierher.
So manches Jahr bewahrt mich hier verborgen
Ein hoher Wille, dem ich mich ergebe;
Doch immer bin ich, wie im ersten, fremd.
Denn, ach! mich trennt das Meer von den Geliebten,
Und an dem Ufer steh' ich lange Tage,
Das Land der Griechen mit der Seele suchend;
Und gegen meine Seufzer bringt die Welle
Nur dumpfe Töne brausend mir herüber.
Weh dem, der fern von Eltern und Geschwistern
Ein einsam Leben führt! Ihm zehrt der Gram
Das nächste Glück vor seinen Lippen weg;
Ihm schwärmen abwärts immer die Gedanken
Nach seines Vaters Hallen, wo die Sonne
Zuerst den Himmel vor ihm aufschloß, wo

Sich Mitgeborne spielend fest und fester
Mit sanften Banden an einander knüpften.
Ich rechte mit den Göttern nicht; allein
Der Frauen Zustand ist beklagenswert.
Zu Haus und in dem Kriege herrscht der Mann,
Und in der Fremde weiß er sich zu helfen.
Ihn freuet der Besitz; ihn krönt der Sieg;
Ein ehrenvoller Tod ist ihm bereitet.
Wie enggebunden ist des Weibes Glück!
Schon einem rauhen Gatten zu gehorchen,
Ist Pflicht und Trost; wie elend, wenn sie gar
Ein feindlich Schicksal in die Ferne treibt!
So hält mich Thoas hier, ein edler Mann,
In ernsten, heil'gen Sklavenbanden fest.
O wie beschämt gesteh' ich, daß ich dir
Mit stillem Widerwillen diene, Göttin,
Dir meiner Retterin! Mein Leben sollte
Zu freiem Dienste dir gewidmet sein.
Auch hab' ich stets auf dich gehofft und hoffe
Noch jetzt auf dich, Diane, die du mich,
Des größten Königes verstoßne Tochter,
In deinen heil'gen, sanften Arm genommen.
Ja, Tochter Zeus', wenn du den hohen Mann,
Den du die Tochter fordernd ängstigtest,
Wenn du den göttergleichen Agamemnon,
Der dir sein Liebstes zum Altare brachte,
Von Trojas umgewandten Mauern rühmlich
Nach seinem Vaterland zurückbegleitet,
Die Gattin ihm, Elektren und den Sohn,
Die schönen Schätze, wohl erhalten hast:
So gieb auch mich den Meinen endlich wieder
Und rette mich, die du vom Tod errettet,
Auch von dem Leben hier, dem zweiten Tode!

Zweiter Auftritt

Iphigenie. Arkas.

Arkas. Der König sendet mich hierher und beut
Der Priesterin Dianens Gruß und Heil.
Dies ist der Tag, da Tauris seiner Göttin
Für wunderbare neue Siege dankt.
Ich eile vor dem König und dem Heer,
Zu melden, daß er kommt und daß es naht.
Iphigenie. Wir sind bereit, sie würdig zu empfangen,
Und unsre Göttin sieht willkommnem Opfer
Von Thoas' Hand mit Gnadenblick entgegen.
Arkas. O fänd' ich auch den Blick der Priesterin,
Der werten, vielgeehrten, deinen Blick,
O heil'ge Jungfrau, heller, leuchtender,
Uns allen gutes Zeichen! Noch bedeckt
Der Gram geheimnisvoll dein Innerstes;
Vergebens harren wir schon jahrelang
Auf ein vertraulich Wort aus deiner Brust.
So lang ich dich an dieser Stätte kenne,
Ist dies der Blick, vor dem ich immer schaudre;
Und wie mit Eisenbanden bleibt die Seele
Ins Innerste des Busens dir geschmiedet.
Iphigenie. Wie's der Vertriebnen, der Verwaisten ziemt.
Arkas. Scheinst du dir hier vertrieben und verwaist?
Iphigenie. Kann uns zum Vaterland die Fremde werden?
Arkas. Und dir ist fremd das Vaterland geworden.
Iphigenie. Das ist's, warum mein blutend Herz nicht heilt.
In erster Jugend, da sich kaum die Seele

An Vater, Mutter und Geschwister band,
Die neuen Schößlinge, gesellt und lieblich
Vom Fuß der alten Stämme himmelwärts
Zu dringen strebten, leider faßte da
Ein fremder Fluch mich an und trennte mich
Von den Geliebten, riß das schöne Band
Mit ehrner Faust entzwei. Sie war dahin,
Der Jugend beste Freude, das Gedeihn
Der ersten Jahre. Selbst gerettet war
Ich nur ein Schatten mir, und frische Lust
Des Lebens blüht in mir nicht wieder auf.

Arkas. Wenn du dich so unglücklich nennen willst,
So darf ich dich wohl auch undankbar nennen.

Iphigenie. Dank habt ihr stets.

Arkas. Doch nicht den reinen Dank,
Um dessentwillen man die Wohlthat thut,
Den frohen Blick, der ein zufriednes Leben
Und ein geneigtes Herz dem Wirte zeigt.
Als dich ein tief geheimnisvolles Schicksal
Vor so viel Jahren diesem Tempel brachte,
Kam Thoas, dir als einer Gottgegebnen
Mit Ehrfurcht und mit Neigung zu begegnen,
Und dieses Ufer ward dir hold und freundlich,
Das jedem Fremden sonst voll Grausens war,
Weil niemand unser Reich vor dir betrat,
Der an Dianens heil'gen Stufen nicht
Nach altem Brauch ein blutig Opfer fiel.

Iphigenie. Frei atmen macht das Leben nicht allein.
Welch Leben ist's, das an der heil'gen Stätte
Gleich einem Schatten um sein eigen Grab
Ich nur vertrauern muß? Und nenn' ich das
Ein fröhlich selbstbewußtes Leben, wenn
Uns jeder Tag, vergebens hingeträumt,

Zu jenen grauen Tagen vorbereitet,
Die an dem Ufer Lethes selbstvergessend
Die Trauerschar der Abgeschiednen feiert?
Ein unnütz Leben ist ein früher Tod;
Dies Frauenschicksal ist vor allen meins.

Arkas. Den edeln Stolz, daß du dir selbst nicht gnügest,
Verzeih' ich dir, so sehr ich dich bedaure;
Er raubet den Genuß des Lebens dir.
Du hast hier nichts gethan seit deiner Ankunft?
Wer hat des Königs trüben Sinn erheitert?
Wer hat den alten, grausamen Gebrauch,
Daß am Altar Dianens jeder Fremde
Sein Leben blutend läßt, von Jahr zu Jahr
Mit sanfter Überredung aufgehalten
Und die Gefangnen vom gewissen Tod
Ins Vaterland so oft zurückgeschickt?
Hat nicht Diane, statt erzürnt zu sein,
Daß sie der blut'gen alten Opfer mangelt,
Dein sanft Gebet in reichem Maß erhört?
Umschwebt mit frohem Fluge nicht der Sieg
Das Heer? und eilt er nicht sogar voraus?
Und fühlt nicht jeglicher ein besser Los,
Seitdem der König, der uns weis und tapfer
So lang geführet, nun sich auch der Milde
In deiner Gegenwart erfreut, und uns
Des schweigenden Gehorsams Pflicht erleichtert?
Das nennst du unnütz, wenn von deinem Wesen
Auf Tausende herab ein Balsam träufelt?
Wenn du dem Volke, dem ein Gott dich brachte,
Des neuen Glückes ew'ge Quelle wirst,
Und an dem unwirtbaren Todesufer
Dem Fremden Heil und Rückkehr zubereitest?

Iphigenie. Das wenige verschwindet leicht dem Blick,
Der vorwärts sieht, wie viel noch übrig bleibt.
Arkas. Doch lobst du den, der, was er thut, nicht schätzt?
Iphigenie. Man tadelt den, der seine Thaten wägt.
Arkas. Auch den, der wahren Wert zu stolz nicht achtet,
Wie den, der falschen Wert zu eitel hebt.
Glaub mir und hör auf eines Mannes Wort,
Der treu und redlich dir ergeben ist:
Wenn heut der König mit dir redet, so
Erleichtr' ihm, was er dir zu sagen denkt.
Iphigenie. Du ängstest mich mit jedem guten Worte;
Oft wich ich seinem Antrag mühsam aus.
Arkas. Bedenke, was du thust und was dir nützt!
Seitdem der König seinen Sohn verloren,
Vertraut er wenigen der Seinen mehr,
Und diesen wenigen nicht mehr wie sonst.
Mißgünstig sieht er jedes Edeln Sohn
Als seines Reiches Folger an, er fürchtet
Ein einsam hülflos Alter, ja vielleicht
Verwegnen Aufstand und frühzeit'gen Tod.
Der Scythe setzt ins Reden keinen Vorzug,
Am wenigsten der König. Er, der nur
Gewohnt ist, zu befehlen und zu thun,
Kennt nicht die Kunst, von weitem ein Gespräch
Nach seiner Absicht langsam fein zu lenken.
Erschwer's ihm nicht durch ein rückhaltend Weigern,
Durch ein vorsätzlich Mißverstehen! Geh
Gefällig ihm den halben Weg entgegen!
Iphigenie. Soll ich beschleunigen, was mich bedroht?
Arkas. Willst du sein Werben eine Drohung nennen?
Iphigenie. Es ist die schrecklichste von allen mir.

Arkas. Gieb ihm für seine Neigung nur Vertrauen!
Iphigenie. Wenn er von Furcht erst meine Seele löst.
Arkas. Warum verschweigst du deine Herkunft ihm?
Iphigenie. Weil einer Priesterin Geheimnis ziemt.
Arkas. Dem König sollte nichts Geheimnis sein!
Und ob er's gleich nicht fordert, fühlt er's doch
Und fühlt es tief in seiner großen Seele,
Daß du sorgfältig dich vor ihm verwahrst.
Iphigenie. Nährt er Verdruß und Unmut gegen mich?
Arkas. So scheint es fast. Zwar schweigt er auch von dir;
Doch haben hingeworfne Worte mich
Belehrt, daß seine Seele fest den Wunsch
Ergriffen hat, dich zu besitzen. Laß,
O überlaß ihn nicht sich selbst, damit
In seinem Busen nicht der Unmut reife
Und dir Entsetzen bringe, du zu spät
An meinen treuen Rat mit Reue denkest!
Iphigenie. Wie? Sinnt der König, was kein edler Mann,
Der seinen Namen liebt und dem Verehrung
Der Himmlischen den Busen bändiget,
Je denken sollte? Sinnt er vom Altar
Mich in sein Bette mit Gewalt zu ziehn?
So ruf' ich alle Götter und vor allen
Dianen, die entschloßne Göttin, an,
Die ihren Schutz der Priesterin gewiß
Und Jungfrau einer Jungfrau gern gewährt.
Arkas. Sei ruhig! Ein gewaltsam neues Blut
Treibt nicht den König, solche Jünglingsthat
Verwegen auszuüben. Wie er sinnt,
Befürcht' ich andern harten Schluß von ihm,

Den unaufhaltbar er vollenden wird;
Denn seine Seel' ist fest und unbeweglich.
Drum bitt' ich dich, vertrau ihm, sei ihm dankbar,
Wenn du ihm weiter nichts gewähren kannst!
Iphigenie. O sage, was dir weiter noch bekannt ist!
Arkas. Erfahr's von ihm! Ich seh' den König kommen;
Du ehrst ihn, und dich heißt dein eigen Herz,
Ihm freundlich und vertraulich zu begegnen.
Ein edler Mann wird durch ein gutes Wort
Der Frauen weit geführt. (Ab.)
Iphigenie (allein). Zwar seh' ich nicht,
Wie ich dem Rat des Treuen folgen soll;
Doch folg' ich gern der Pflicht, dem Könige
Für seine Wohlthat gutes Wort zu geben,
Und wünsche mir, daß ich dem Mächtigen,
Was ihm gefällt, mit Wahrheit sagen möge.

Dritter Auftritt

Iphigenie. Thoas.

Iphigenie. Mit königlichen Gütern segne dich
Die Göttin! Sie gewähre Sieg und Ruhm
Und Reichtum und das Wohl der Deinigen
Und jedes frommen Wunsches Fülle dir,
Daß, der du über viele sorgend herrschest,
Du auch vor vielen seltnes Glück genießest!
Thoas. Zufrieden wär' ich, wenn mein Volk mich rühmte:
Was ich erwarb, genießen andre mehr
Als ich. Der ist am glücklichsten, er sei
Ein König oder ein Geringer, dem

In seinem Hause Wohl bereitet ist.
Du nahmest teil an meinen tiefen Schmerzen,
Als mir das Schwert der Feinde meinen Sohn,
Den letzten, besten, von der Seite riß.
Solang die Rache meinen Geist besaß,
Empfand ich nicht die Öde meiner Wohnung;
Doch jetzt, da ich befriedigt wiederkehre,
Ihr Reich zerstört, mein Sohn gerochen ist,
Bleibt mir zu Hause nichts, das mich ergötze.
Der fröhliche Gehorsam, den ich sonst
Aus einem jeden Auge blicken sah,
Ist nun von Sorg' und Unmut still gedämpft.
Ein jeder sinnt, was künftig werden wird,
Und folgt dem Kinderlosen, weil er muß.
Nun komm' ich heut in diesen Tempel, den
Ich oft betrat, um Sieg zu bitten und
Für Sieg zu danken. Einen alten Wunsch
Trag ich im Busen, der auch dir nicht fremd
Noch unerwartet ist: ich hoffe, dich
Zum Segen meines Volks und mir zum Segen
Als Braut in meine Wohnung einzuführen.

Iphigenie. Der Unbekannten bietest du zu viel,
O König, an. Es steht die Flüchtige
Beschämt vor dir, die nichts an diesem Ufer
Als Schutz und Ruhe sucht, die du ihr gabst.

Thoas. Daß du in das Geheimnis deiner Ankunft
Vor mir wie vor dem Letzten stets dich hülltest,
Wär' unter keinem Volke recht und gut.
Dies Ufer schreckt die Fremden; das Gesetz
Gebietet's und die Not. Allein von dir,
Die jedes frommen Rechts genießt, ein wohl
Von uns empfangner Gast, nach eignem Sinn
Und Willen ihres Tages sich erfreut,

Von dir hofft' ich Vertrauen, das der Wirt
Für seine Treue wohl erwarten darf.
Iphigenie. Verbarg ich meiner Eltern Namen und
Mein Haus, o König, war's Verlegenheit,
Nicht Mißtraun. Denn vielleicht, ach! wüßtest du,
Wer vor dir steht, und welch verwünschtes Haupt
Du nährst und schützest, ein Entsetzen faßte
Dein großes Herz mit seltnem Schauer an
Und, statt die Seite deines Thrones mir
Zu bieten, triebest du mich vor der Zeit
Aus deinem Reiche, stießest mich vielleicht,
Eh' zu den Meinen frohe Rückkehr mir
Und meiner Wandrung Ende zugedacht ist,
Dem Elend zu, das jeden Schweifenden,
Von seinem Haus Vertriebnen überall
Mit kalter, fremder Schreckenshand erwartet.
Thoas. Was auch der Rat der Götter mit dir sei,
Und was sie deinem Haus und dir gedenken,
So fehlt es doch, seitdem du bei uns wohnst
Und eines frommen Gastes Recht genießest,
An Segen nicht, der mir von oben kommt.
Ich möchte schwer zu überreden sein,
Daß ich an dir ein schuldvoll Haupt beschütze.
Iphigenie. Dir bringt die Wohlthat Segen, nicht der Gast.
Thoas. Was man Verruchten thut, wird nicht gesegnet;
Drum endige dein Schweigen und dein Weigern!
Es fordert dies kein ungerechter Mann.
Die Göttin übergab dich meinen Händen:
Wie du ihr heilig warst, so warst du's mir.
Auch sei ihr Wink noch künftig mein Gesetz.
Wenn du nach Hause Rückkehr hoffen kannst,

So sprech' ich dich von aller Fordrung los;
Doch ist der Weg auf ewig dir versperrt,
Und ist dein Stamm vertrieben oder durch
Ein ungeheures Unheil ausgelöscht,
So bist du mein durch mehr als ein Gesetz.
Sprich offen! und du weißt, ich halte Wort.

Iphigenie. Vom alten Bande löset ungern sich
Die Zunge los, ein langverschwiegenes
Geheimnis endlich zu entdecken; denn
Einmal vertraut verläßt es ohne Rückkehr
Des tiefen Herzens sichre Wohnung, schadet,
Wie es die Götter wollen, oder nützt.
Vernimm: ich bin aus Tantalus' Geschlecht.

Thoas. Du sprichst ein großes Wort gelassen aus.
Nennst du den deinen Ahnherrn, den die Welt
Als einen ehmals Hochbegnadigten
Der Götter kennt? Ist's jener Tantalus,
Den Jupiter zu Rat und Tafel zog,
An dessen alterfahrnen, vielen Sinn
Verknüpfenden Gesprächen Götter selbst,
Wie an Orakelsprüchen, sich ergötzten?

Iphigenie. Er ist es; aber Götter sollten nicht
Mit Menschen wie mit ihresgleichen wandeln;
Das sterbliche Geschlecht ist viel zu schwach,
In ungewohnter Höhe nicht zu schwindeln.
Unedel war er nicht und kein Verräter;
Allein zum Knecht zu groß, und zum Gesellen
Des großen Donnrers nur ein Mensch. So war
Auch sein Vergehen menschlich; ihr Gericht
War streng, und Dichter singen: Übermut
Und Untreu stürzten ihn von Jovis Tisch
Zur Schmach des alten Tartarus hinab.
Ach! und sein ganz Geschlecht trug ihren Haß.

Thoas. Trug es die Schuld des Ahnherrn oder eigne?

Iphigenie. Zwar die gewalt'ge Bruſt und der Titanen
Kraftvolles Mark war ſeiner Söhn' und Enkel
Gewiſſes Erbteil; doch es ſchmiedete
Der Gott um ihre Stirn ein ehern Band:
Rat, Mäßigung und Weisheit und Geduld
Verbarg er ihrem ſcheuen, düſtern Blick;
Zur Wut ward ihnen jegliche Begier,
Und grenzenlos drang ihre Wut umher.
Schon Pelops, der Gewaltigwollende,
Des Tantalus geliebter Sohn, erwarb
Sich durch Verrat und Mord das ſchönſte Weib,
Önomaus' Erzeugte, Hippodamien.
Sie bringt den Wünſchen des Gemahls zwei Söhne,
Thyeſt und Atreus. Neidiſch ſehen ſie
Des Vaters Liebe zu dem erſten Sohn,
Aus einem andern Bette wachſend, an.
Der Haß verbindet ſie, und heimlich wagt
Das Paar im Brudermord die erſte That.
Der Vater wähnet Hippodamien
Die Mörderin, und grimmig fordert er
Von ihr den Sohn zurück, und ſie entleibt
Sich ſelbſt.

Thoas. Du ſchweigeſt? Fahre fort, zu reden!
Laß dein Vertraun dich nicht gereuen! Sprich!

Iphigenie. Wohl dem, der ſeiner Väter gern gedenkt,
Der froh von ihren Thaten, ihrer Größe
Den Hörer unterhält und, ſtill ſich freuend,
Ans Ende dieſer ſchönen Reihe ſich
Geſchloſſen ſieht! Denn es erzeugt nicht gleich
Ein Haus den Halbgott, noch das Ungeheuer;

Erst eine Reihe Böser oder Guter
Bringt endlich das Entsetzen, bringt die Freude
Der Welt hervor. Nach ihres Vaters Tode
Gebieten Atreus und Thyest der Stadt,
Gemeinsam herrschend. Lange konnte nicht
Die Eintracht dauern. Bald entehrt Thyest
Des Bruders Bette. Rächend treibet Atreus
Ihn aus dem Reiche. Tückisch hatte schon
Thyest, auf schwere Thaten sinnend, lange
Dem Bruder einen Sohn entwandt und heimlich
Ihn als den seinen schmeichelnd auferzogen.
Dem füllet er die Brust mit Wut und Rache
Und sendet ihn zur Königsstadt, daß er
Im Oheim seinen eignen Vater morde.
Des Jünglings Vorsatz wird entdeckt; der König
Straft grausam den gesandten Mörder, wähnend,
Er töte seines Bruders Sohn. Zu spät
Erfährt er, wer vor seinen trunknen Augen
Gemartert stirbt; und die Begier der Rache
Aus seiner Brust zu tilgen, sinnt er still
Auf unerhörte That. Er scheint gelassen,
Gleichgültig und versöhnt und lockt den Bruder
Mit seinen beiden Söhnen in das Reich
Zurück, ergreift die Knaben, schlachtet sie
Und setzt die ekle, schaudervolle Speise
Dem Vater bei dem ersten Mahle vor.
Und da Thyest an seinem Fleische sich
Gesättigt, eine Wehmut ihn ergreift,
Er nach den Kindern fragt, den Tritt, die Stimme
Der Knaben an des Saales Thüre schon
Zu hören glaubt, wirft Atreus grinsend
Ihm Haupt und Füße der Erschlagnen hin.
Du wendest schaudernd dein Gesicht, o König!

So wendete die Sonn' ihr Antlitz weg
Und ihren Wagen aus dem ew'gen Gleise.
Dies sind die Ahnherrn deiner Priesterin;
Und viel unseliges Geschick der Männer,
Viel Thaten des verworrnen Sinnes deckt
Die Nacht mit schweren Fittichen und läßt
Uns nur in grauenvolle Dämmrung sehn.

Thoas. Verbirg sie schweigend auch! Es sei genug
Der Greuel! Sage nun, durch welch ein Wunder
Von diesem wilden Stamme du entsprangst!

Iphigenie. Des Atreus ältster Sohn war Agamemnon;
Er ist mein Vater. Doch, ich darf es sagen,
In ihm hab' ich seit meiner ersten Zeit
Ein Muster des vollkommnen Manns gesehn.
Ihm brachte Klytämnestra mich, den Erstling
Der Liebe, dann Elektren. Ruhig herrschte
Der König, und es war dem Hause Tantals
Die lang entbehrte Rast gewährt. Allein
Es mangelte dem Glück der Eltern noch
Ein Sohn, und kaum war dieser Wunsch erfüllt,
Daß zwischen beiden Schwestern nun Orest,
Der Liebling, wuchs, als neues Übel schon
Dem sichern Hause zubereitet war.
Der Ruf des Krieges ist zu euch gekommen,
Der, um den Raub der schönsten Frau zu rächen,
Die ganze Macht der Fürsten Griechenlands
Um Trojens Mauern lagerte. Ob sie
Die Stadt gewonnen, ihrer Rache Ziel
Erreicht, vernahm ich nicht. Mein Vater führte
Der Griechen Heer. In Aulis harrten sie
Auf günst'gen Wind vergebens; denn Diane,
Erzürnt auf ihren großen Führer, hielt

Die Eilenden zurück und forderte
Durch Kalchas' Mund des Königs ältste Tochter.
Sie lockten mit der Mutter mich ins Lager;
Sie rissen mich vor den Altar und weihten
Der Göttin dieses Haupt. Sie war versöhnt;
Sie wollte nicht mein Blut und hüllte rettend
In eine Wolke mich; in diesem Tempel
Erkannt' ich mich zuerst vom Tode wieder.
Ich bin es selbst, bin Iphigenie,
Des Atreus Enkel, Agamemnons Tochter,
Der Göttin Eigentum, die mit dir spricht.

Thoas. Mehr Vorzug und Vertrauen geb' ich nicht
Der Königstochter als der Unbekannten.
Ich wiederhole meinen ersten Antrag:
Komm, folge mir und teile, was ich habe!

Iphigenie. Wie darf ich solchen Schritt, o König, wagen?
Hat nicht die Göttin, die mich rettete,
Allein das Recht auf mein geweihtes Leben?
Sie hat für mich den Schutzort ausgesucht,
Und sie bewahrt mich einem Vater, den
Sie durch den Schein genug gestraft, vielleicht
Zur schönsten Freude seines Alters hier.
Vielleicht ist mir die frohe Rückkehr nah;
Und ich, auf ihren Weg nicht achtend, hätte
Mich wider ihren Willen hier gefesselt?
Ein Zeichen bat ich, wenn ich bleiben sollte.

Thoas. Das Zeichen ist, daß du noch hier verweilst.
Such Ausflucht solcher Art nicht ängstlich auf!
Man spricht vergebens viel, um zu versagen;
Der andre hört von allem nur das Nein.

Iphigenie. Nicht Worte sind es, die nur blenden sollen;

Ich habe dir mein tiefstes Herz entdeckt.
Und sagst du dir nicht selbst, wie ich dem Vater,
Der Mutter, den Geschwistern mich entgegen
Mit ängstlichen Gefühlen sehnen muß?
Daß in den alten Hallen, wo die Trauer
Noch manchmal stille meinen Namen lispelt,
Die Freude, wie um eine Neugeborne,
Den schönsten Kranz von Säul an Säulen schlinge?
O sendetest du mich auf Schiffen hin,
Du gäbest mir und allen neues Leben.

Thoas. So kehr zurück! Thu, was dein Herz dich heißt,
Und höre nicht die Stimme gutes Rats
Und der Vernunft! Sei ganz ein Weib und gieb
Dich hin dem Triebe, der dich zügellos
Ergreift und dahin oder dorthin reißt!
Wenn ihnen eine Lust im Busen brennt,
Hält vom Verräter sie kein heilig Band,
Der sie dem Vater oder dem Gemahl
Aus lang bewährten, treuen Armen lockt;
Und schweigt in ihrer Brust die rasche Glut,
So dringt auf sie vergebens treu und mächtig
Der Überredung goldne Zunge los.

Iphigenie. Gedenk, o König, deines edeln Wortes!
Willst du mein Zutraun so erwidern? Du
Schienst vorbereitet, alles zu vernehmen.

Thoas. Aufs Ungehoffte war ich nicht bereitet;
Doch sollt ich's auch erwarten; wußt' ich nicht,
Daß ich mit einem Weibe handeln ging?

Iphigenie. Schilt nicht, o König, unser arm Geschlecht!
Nicht herrlich wie die euern, aber nicht
Unedel sind die Waffen eines Weibes.

Glaub es, darin bin ich dir vorzuziehn,
Daß ich dein Glück mehr als du selber kenne.
Du wähnest, unbekannt mit dir und mir,
Ein näher Band werd' uns zum Glück vereinen.
Voll guten Mutes, wie voll guten Willens
Dringst du in mich, daß ich mich fügen soll;
Und hier dank' ich den Göttern, daß sie mir
Die Festigkeit gegeben, dieses Bündnis
Nicht einzugehen, das sie nicht gebilligt.

Thoas. Es spricht kein Gott; es spricht dein eigen Herz.

Iphigenie. Sie reden nur durch unser Herz zu uns.

Thoas. Und hab' ich, sie zu hören, nicht das Recht?

Iphigenie. Es überbraust der Sturm die zarte Stimme.

Thoas. Die Priesterin vernimmt sie wohl allein?

Iphigenie. Vor allen andern merke sie der Fürst!

Thoas. Dein heilig Amt und dein geerbtes Recht
An Jovis Tisch bringt dich den Göttern näher
Als einen erdgebornen Wilden.

Iphigenie. So
Büß' ich nun das Vertraun, das du erzwangst.

Thoas. Ich bin ein Mensch; und besser ist's, wir enden.
So bleibe denn mein Wort: Sei Priesterin
Der Göttin, wie sie dich erkoren hat;
Doch mir verzeih' Diane, daß ich ihr
Bisher mit Unrecht und mit innerm Vorwurf
Die alten Opfer vorenthalten habe.
Kein Fremder nahet glücklich unserm Ufer;
Von alters her ist ihm der Tod gewiß.
Nur du hast mich mit einer Freundlichkeit,
In der ich bald der zarten Tochter Liebe,

Bald ſtille Neigung einer Braut zu ſehn
Mich tief erfreute, wie mit Zauberbanden
Gefeſſelt, daß ich meiner Pflicht vergaß.
Du hatteſt mir die Sinnen eingewiegt;
Das Murren meines Volks vernahm ich nicht;
Nun rufen ſie die Schuld von meines Sohnes
Frühzeit'gem Tode lauter über mich.
Um deinetwillen halt' ich länger nicht
Die Menge, die das Opfer dringend fordert.
Iphigenie. Um meinetwillen hab' ich's nie begehrt.
Der mißverſteht die Himmliſchen, der ſie
Blutgierig wähnt; er dichtet ihnen nur
Die eignen grauſamen Begierden an.
Entzog die Göttin mich nicht ſelbſt dem Prieſter?
Ihr war mein Dienſt willkommner als mein Tod.
Thoas. Es ziemt ſich nicht für uns, den heiligen
Gebrauch mit leichtbeweglicher Vernunft
Nach unſerm Sinn zu deuten und zu lenken.
Thu deine Pflicht, ich werde meine thun.
Zwei Fremde, die wir in des Ufers Höhlen
Verſteckt gefunden und die meinem Lande
Nichts Gutes bringen, ſind in meiner Hand.
Mit dieſen nehme deine Göttin wieder
Ihr erſtes rechtes, lang entbehrtes Opfer!
Ich ſende ſie hierher, du weißt den Dienſt.

Vierter Auftritt

Iphigenie (allein). Du haſt Wolken, gnädige Retterin,
Einzuhüllen unſchuldig Verfolgte,
Und auf Winden dem ehrnen Geſchick ſie
Aus den Armen über das Meer,

Über der Erde weiteste Strecken,
Und wohin es dir gut dünkt, zu tragen.
Weise bist du und siehest das Künftige;
Nicht vorüber ist dir das Vergangne,
Und dein Blick ruht über den Deinen,
Wie dein Licht, das Leben der Nächte,
Über der Erde ruhet und waltet.
O, enthalte vom Blut meine Hände!
Nimmer bringt es Segen und Ruhe,
Und die Gestalt des zufällig Ermordeten
Wird auf des traurigunwilligen Mörders
Böse Stunden lauern und schrecken.
Denn die Unsterblichen lieben der Menschen
Weitverbreitete, gute Geschlechter,
Und sie fristen das flüchtige Leben
Gerne dem Sterblichen, wollen ihm gerne
Ihres eigenen, ewigen Himmels
Mitgenießendes, fröhliches Anschaun
Eine Weile gönnen und lassen.

Zweiter Aufzug

Erster Auftritt

Oreſt. Pylades.

Oreſt. Es iſt der Weg des Todes, den wir treten;
Mit jedem Schritt wird meine Seele ſtiller.
Als ich Apollen bat, das gräßliche
Geleit der Rachegeiſter von der Seite
Mir abzunehmen, ſchien er Hülf' und Rettung
Im Tempel ſeiner vielgeliebten Schweſter,
Die über Tauris herrſcht, mit hoffnungsreichen,
Gewiſſen Götterworten zu verſprechen;
Und nun erfüllet ſich's, daß alle Not
Mit meinem Leben völlig enden ſoll.
Wie leicht wird's mir, dem eine Götterhand
Das Herz zuſammendrückt, den Sinn betäubt,
Dem ſchönen Licht der Sonne zu entſagen!
Und ſollen Atreus' Enkel in der Schlacht
Ein ſiegbekröntes Ende nicht gewinnen,
Soll ich wie meine Ahnen, wie mein Vater
Als Opfertier im Jammertode bluten,
So ſei es! Beſſer hier vor dem Altar
Als im verworfnen Winkel, wo die Netze
Der nahverwandte Meuchelmörder ſtellt.
Laßt mir ſo lange Ruh', ihr Unterird'ſchen,

Die nach dem Blut ihr, das von meinen Tritten
Hernieder träufelnd meinen Pfad bezeichnet,
Wie losgelaßne Hunde spürend hetzt!
Laßt mich, ich komme bald zu euch hinab;
Das Licht des Tags soll euch nicht sehn, noch mich.
Der Erde schöner, grüner Teppich soll
Kein Tummelplatz für Larven sein. Dort unten
Such' ich euch auf, dort bindet alle dann
Ein gleich Geschick in ew'ge matte Nacht.
Nur dich, mein Pylades, dich, meiner Schuld
Und meines Banns unschuldigen Genossen,
Wie ungern nehm' ich dich in jenes Trauerland
Frühzeitig mit! Dein Leben oder Tod
Giebt mir allein noch Hoffnung oder Furcht.
Pylades. Ich bin noch nicht, Orest, wie du bereit,
In jenes Schattenreich hinabzugehn.
Ich sinne noch, durch die verworrnen Pfade,
Die nach der schwarzen Nacht zu führen scheinen,
Uns zu dem Leben wieder aufzuwinden.
Ich denke nicht den Tod; ich sinn' und horche,
Ob nicht zu irgend einer frohen Flucht
Die Götter Rat und Wege zubereiten.
Der Tod, gefürchtet oder ungefürchtet,
Kommt unaufhaltsam. Wenn die Priesterin
Schon, unsere Locken weihend abzuschneiden,
Die Hand erhebt, soll dein' und meine Rettung
Mein einziger Gedanke sein. Erhebe
Von diesem Unmut deine Seele! zweifelnd
Beschleunigst du die Gefahr. Apoll
Gab uns das Wort, im Heiligtum der Schwester
Sei Trost und Hülf' und Rückkehr dir bereitet;
Der Götter Worte sind nicht doppelsinnig,
Wie der Gedrückte sie im Unmut wähnt.

Oreſt. Des Lebens dunkle Decke breitete
Die Mutter ſchon mir um das zarte Haupt,
Und ſo wuchs ich herauf, ein Ebenbild
Des Vaters, und es war mein ſtummer Blick
Ein bittrer Vorwurf ihr und ihrem Buhlen.
Wie oft, wenn ſtill Elektra, meine Schweſter,
Am Feuer in der tiefen Halle ſaß,
Drängt' ich beklommen mich an ihren Schoß
Und ſtarrte, wie ſie bitter weinte, ſie
Mit großen Augen an! Dann ſagte ſie
Von unſerm hohen Vater viel; wie ſehr
Verlangt' ich, ihn zu ſehn, bei ihm zu ſein!
Mich wünſcht' ich bald nach Troja, ihn bald her.
Es kam der Tag —

Pylades. O, laß von jener Stunde
Sich Höllengeiſter nächtlich unterhalten!
Uns gebe die Erinnrung ſchöner Zeit
Zu friſchem Heldenlaufe neue Kraft!
Die Götter brauchen manchen guten Mann
Zu ihrem Dienſt auf dieſer weiten Erde;
Sie haben noch auf dich gezählt; ſie gaben
Dich nicht dem Vater zum Geleite mit,
Da er unwillig nach dem Orkus ging.

Oreſt. O, wär' ich, ſeinen Saum ergreifend, ihm
Gefolgt!

Pylades. So haben die, die dich erhielten,
Für mich geſorgt; denn was ich worden wäre,
Wenn du nicht lebteſt, kann ich mir nicht denken,
Da ich mit dir und deinetwillen nur
Seit meiner Kindheit leb' und leben mag.

Oreſt. Erinnre mich nicht jener ſchönen Tage,
Da mir dein Haus die freie Stätte gab,
Dein edler Vater klug und liebevoll

Die halberstarrte junge Blüte pflegte,
Da du, ein immer munterer Geselle,
Gleich einem leichten, bunten Schmetterling
Um eine dunkle Blume jeden Tag
Um mich mit neuem Leben gaukeltest,
Mir deine Lust in meine Seele spieltest,
Daß ich, vergessend meiner Not, mit dir
In rascher Jugend hingerissen schwärmte.

Pylades. Da fing mein Leben an, als ich dich liebte.

Orest. Sag: meine Not begann, und du sprichst wahr.
Das ist das Ängstliche von meinem Schicksal,
Daß ich, wie ein verpesteter Vertriebner,
Geheimen Schmerz und Tod im Busen trage,
Daß, wo ich den gesundsten Ort betrete,
Gar bald um mich die blühenden Gesichter
Den Schmerzenszug langsamen Tods verraten.

Pylades. Der Nächste wär' ich, diesen Tod zu sterben,
Wenn je dein Hauch, Orest, vergiftete.
Bin ich nicht immer noch voll Mut und Lust!
Und Lust und Liebe sind die Fittiche
Zu großen Thaten.

Orest. Große Thaten? Ja,
Ich weiß die Zeit, da wir sie vor uns sahn,
Wenn wir zusammen oft dem Wilde nach
Durch Berg' und Thäler rannten und dereinst,
An Brust und Faust dem hohen Ahnherrn gleich
Mit Keul' und Schwert dem Ungeheuer so,
Dem Räuber auf der Spur zu jagen hofften,
Und dann wir abends an der weiten See
Uns an einander lehnend ruhig saßen,
Die Wellen bis zu unsern Füßen spielten,
Die Welt so weit, so offen vor uns lag;
Da fuhr wohl einer manchmal nach dem Schwert,

Und künft'ge Thaten drangen wie die Sterne
Rings um uns her unzählig aus der Nacht.
Pylades. Unendlich ist das Werk, das zu vollführen
Die Seele dringt. Wir möchten jede That
So groß gleich thun, als wie sie wächst und wird,
Wenn jahrelang durch Länder und Geschlechter
Der Mund der Dichter sie vermehrend wälzt.
Es klingt so schön, was unsre Väter thaten,
Wenn es, in stillen Abendschatten ruhend,
Der Jüngling mit dem Ton der Harfe schlürft;
Und was wir thun, ist, wie es ihnen war,
Voll Müh' und eitel Stückwerk!
So laufen wir nach dem, was vor uns flieht,
Und achten nicht des Weges, den wir treten,
Und sehen neben uns der Ahnherrn Tritte
Und ihres Erdelebens Spuren kaum.
Wir eilen immer ihrem Schatten nach,
Der göttergleich in einer weiten Ferne
Der Berge Haupt auf goldnen Wolken krönt.
Ich halte nichts von dem, der von sich denkt,
Wie ihn das Volk vielleicht erheben möchte;
Allein, o Jüngling, danke du den Göttern,
Daß sie so früh durch dich so viel gethan!
Orest. Wenn sie dem Menschen frohe That bescheren,
Daß er ein Unheil von den Seinen wendet,
Daß er sein Reich vermehrt, die Grenzen sichert
Und alte Feinde fallen oder fliehn,
Dann mag er danken; denn ihm hat ein Gott
Des Lebens erste, letzte Lust gegönnt.
Mich haben sie zum Schlächter auserkoren,
Zum Mörder meiner doch verehrten Mutter,
Und, eine Schandthat schändlich rächend, mich
Durch ihren Wink zu Grund gerichtet. Glaube,

Sie haben es auf Tantals Haus gerichtet,
Und ich, der letzte, soll nicht schuldlos, soll
Nicht ehrenvoll vergehn.
Pylades. Die Götter rächen
Der Väter Missethat nicht an dem Sohn;
Ein jeglicher, gut oder böse, nimmt
Sich seinen Lohn mit seiner That hinweg.
Es erbt der Eltern Segen, nicht ihr Fluch.
Orest. Uns führt ihr Segen, dünkt mich, nicht hierher.
Pylades. Doch wenigstens der hohen Götter Wille.
Orest. So ist's ihr Wille denn, der uns verderbt.
Pylades. Thu, was sie dir gebieten, und erwarte!
Bringst du die Schwester zu Apollen hin,
Und wohnen beide dann vereint zu Delphi,
Verehrt von einem Volk, das edel denkt,
So wird für diese That das hohe Paar
Dir gnädig sein, sie werden aus der Hand
Der Unterird'schen dich erretten. Schon
In diesen heil'gen Hain wagt keine sich.
Orest. So hab' ich wenigstens geruh'gen Tod.
Pylades. Ganz anders denk' ich, und nicht ungeschickt
Hab' ich das schon Geschehne mit dem Künst'gen
Verbunden und im stillen ausgelegt.
Vielleicht reift in der Götter Rat schon lange
Das große Werk. Diane sehnet sich
Von diesem rauhen Ufer der Barbaren
Und ihren blut'gen Menschenopfern weg.
Wir waren zu der schönen That bestimmt,
Uns wird sie auferlegt, und seltsam sind
Wir an der Pforte schon gezwungen hier.
Orest. Mit seltner Kunst flichtst du der Götter Rat
Und deine Wünsche klug in eins zusammen.

Pylades. Was ist des Menschen Klugheit, wenn sie nicht
Auf jener Willen droben achtend lauscht?
Zu einer schweren That beruft ein Gott
Den edeln Mann, der viel verbrach, und legt
Ihm auf, was uns unmöglich scheint zu enden.
Es siegt der Held, und büßend dienet er
Den Göttern und der Welt, die ihn verehrt.
Orest. Bin ich bestimmt, zu leben und zu handeln,
So nehm ein Gott von meiner schweren Stirn
Den Schwindel weg, der auf dem schlüpfrigen,
Mit Mutterblut besprengten Pfade fort
Mich zu den Toten reißt, er trockne gnädig
Die Quelle, die mir aus der Mutter Wunden
Entgegen sprudelnd ewig mich befleckt!
Pylades. Erwart es ruhiger! Du mehrst das Übel
Und nimmst das Amt der Furien auf dich.
Laß mich nur sinnen, bleibe still! Zuletzt
Bedarf's zur That vereinter Kräfte, dann
Ruf' ich dich auf, und beide schreiten wir
Mit überlegter Kühnheit zur Vollendung.
Orest. Ich hör' Ulyssen reden.
Pylades. Spotte nicht!
Ein jeglicher muß seinen Helden wählen,
Dem er die Wege zum Olymp hinauf
Sich nacharbeitet. Laß es mich gestehn,
Mir scheinen List und Klugheit nicht den Mann
Zu schänden, der sich kühnen Thaten weiht.
Orest. Ich schätze den, der tapfer ist und grad.
Pylades. Drum hab' ich keinen Rat von dir verlangt.
Schon ist ein Schritt gethan. Von unsern Wächtern
Hab' ich bisher gar vieles ausgelockt.
Ich weiß, ein fremdes, göttergleiches Weib

Hält jenes blutige Gesetz gefesselt;
Ein reines Herz und Weihrauch und Gebet
Bringt sie den Göttern dar. Man rühmet hoch
Die Gütige; man glaubet, sie entspringe
Vom Stamm der Amazonen, sei geflohn,
Um einem großen Unheil zu entgehn.
Orest. Es scheint, ihr lichtes Reich verlor die Kraft
Durch des Verbrechers Nähe, den der Fluch
Wie eine breite Nacht verfolgt und deckt.
Die fromme Blutgier löst den alten Brauch
Von seinen Fesseln los, uns zu verderben.
Der wilde Sinn des Königs tötet uns;
Ein Weib wird uns nicht retten, wenn er zürnt.
Pylades. Wohl uns, daß es ein Weib ist! denn ein Mann,
Der beste selbst, gewöhnet seinen Geist
An Grausamkeit und macht sich auch zuletzt
Aus dem, was er verabscheut, ein Gesetz,
Wird aus Gewohnheit hart und fast unkenntlich.
Allein ein Weib bleibt stet auf einem Sinn,
Den sie gefaßt. Du rechnest sicherer
Auf sie, im Guten wie im Bösen. — Still,
Sie kommt; laß uns allein! Ich darf nicht gleich
Ihr unsre Namen nennen, unser Schicksal
Nicht ohne Rückhalt ihr vertraun. Du gehst,
Und eh' sie mit dir spricht, treff' ich dich noch.

Zweiter Auftritt

Iphigenie. Pylades.

Iphigenie. Woher du seist und kommst, o Fremdling, sprich!
Mir scheint es, daß ich eher einem Griechen

Als einem Skythen dich vergleichen soll.
(Sie nimmt ihm die Ketten ab.)
Gefährlich ist die Freiheit, die ich gebe;
Die Götter wenden ab, was euch bedroht!
Pylades. O süße Stimme! Vielwillkommner Ton
Der Muttersprach' in einem fremden Lande!
Des väterlichen Hafens blaue Berge
Seh' ich Gefangner neu willkommen wieder
Vor meinen Augen. Laß dir diese Freude
Versichern, daß auch ich ein Grieche bin.
Vergessen hab' ich einen Augenblick,
Wie sehr ich dein bedarf, und meinen Geist
Der herrlichen Erscheinung zugewendet.
O sage, wenn dir ein Verhängnis nicht
Die Lippe schließt, aus welchem unsrer Stämme
Du deine göttergleiche Herkunft zählst!
Iphigenie. Die Priesterin, von ihrer Göttin selbst
Gewählet und geheiligt, spricht mit dir;
Das laß dir gnügen. Sage, wer du seist,
Und welch unselig waltendes Geschick
Mit dem Gefährten dich hierher gebracht.
Pylades. Leicht kann ich dir erzählen, welch ein Übel
Mit lastender Gesellschaft uns verfolgt.
O könntest du der Hoffnung frohen Blick
Uns auch so leicht, du Göttliche, gewähren!
Aus Kreta sind wir, Söhne des Adrast;
Ich bin der jüngste, Cephalus genannt,
Und er Laodamas, der älteste
Des Hauses. Zwischen uns stand rauh und wild
Ein mittlerer und trennte schon im Spiel
Der ersten Jugend Einigkeit und Lust.
Gelassen folgten wir der Mutter Worten,

So lang des Vaters Kraft vor Troja stritt;
Doch als er beutereich zurücke kam
Und kurz darauf verschied, da trennte bald
Der Streit um Reich und Erbe die Geschwister.
Ich neigte mich zum ältsten. Er erschlug
Den Bruder. Um der Blutschuld willen treibt
Die Furie gewaltig ihn umher.
Doch diesem wilden Ufer sendet uns
Apoll, der Delphische, mit Hoffnung zu.
Im Tempel seiner Schwester hieß er uns
Der Hülfe segensvolle Hand erwarten.
Gefangen sind wir und hierher gebracht
Und dir als Opfer dargestellt. Du weißt's.

Iphigenie. Fiel Troja? Teurer Mann, versichr' es mir!

Pylades. Es liegt. O, sichre du uns Rettung zu!
Beschleunige die Hülfe, die ein Gott
Versprach! Erbarme meines Bruders dich!
O, sag ihm bald ein gutes, holdes Wort!
Doch schone seiner, wenn du mit ihm sprichst,
Das bitt' ich eifrig; denn es wird gar leicht
Durch Freud' und Schmerz und durch Erinnerung
Sein Innerstes ergriffen und zerrüttet.
Ein fieberhafter Wahnsinn fällt ihn an,
Und seine schöne, freie Seele wird
Den Furien zum Raube hingegeben.

Iphigenie. So groß dein Unglück ist, beschwör' ich dich,
Vergiß es, bis du mir genug gethan.

Pylades. Die hohe Stadt, die zehen lange Jahre
Dem ganzen Heer der Griechen widerstand,
Liegt nun im Schutte, steigt nicht wieder auf.
Doch manche Gräber unsrer Besten heißen

Uns an das Ufer der Barbaren denken.
Achill liegt dort mit seinem schönen Freunde.
Iphigenie. So seid ihr Götterbilder auch zu Staub!
Pylades. Auch Palamedes, Ajax Telamons,
Sie sahn des Vaterlandes Tag nicht wieder.
Iphigenie (für sich). Er schweigt von meinem Vater, nennt ihn nicht
Mit den Erschlagnen. Ja! er lebt mir noch!
Ich werd' ihn sehn! o hoffe, liebes Herz!
Pylades. Doch selig sind die Tausende, die starben
Den bittersüßen Tod von Feindeshand!
Denn wüste Schrecken und ein traurig Ende
Hat den Rückkehrenden statt des Triumphs
Ein feindlich aufgebrachter Gott bereitet.
Kommt denn der Menschen Stimme nicht zu euch?
So weit sie reicht, trägt sie den Ruf umher
Von unerhörten Thaten, die geschahn.
So ist der Jammer, der Mycenens Hallen
Mit immer wiederholten Seufzern füllt,
Dir ein Geheimnis? Klytämnestra hat
Mit Hülf' Ägisthens den Gemahl berückt,
Am Tage seiner Rückkehr ihn ermordet.
Ja, du verehrest dieses Königshaus!
Ich seh' es, deine Brust bekämpft vergebens
Das unerwartet ungeheure Wort.
Bist du die Tochter eines Freundes? Bist
Du nachbarlich in dieser Stadt geboren?
Verbirg es nicht und rechne mir's nicht zu,
Daß ich der erste diese Greuel melde.
Iphigenie. Sag an, wie ward die schwere That vollbracht?
Pylades. Am Tage seiner Ankunft, da der König
Vom Bad erquickt und ruhig sein Gewand

Aus der Gemahlin Hand verlangend, stieg,
Warf die Verderbliche ein faltenreich
Und künstlich sich verwirrendes Gewebe
Ihm auf die Schultern, um das edle Haupt;
Und da er wie von einem Netze sich
Vergebens zu entwickeln strebte, schlug
Ägisth ihn, der Verräter, und verhüllt
Ging zu den Toten dieser große Fürst.

Iphigenie. Und welchen Lohn erhielt der Mitverschworne?

Pylades. Ein Reich und Bette, das er schon besaß.

Iphigenie. So trieb zur Schandthat eine böse Lust?

Pylades. Und einer alten Rache tief Gefühl.

Iphigenie. Und wie beleidigte der König sie?

Pylades. Mit schwerer That, die, wenn Entschuldigung
Des Mordes wäre, sie entschuldigte.
Nach Aulis lockt' er sie und brachte dort,
Als eine Gottheit sich der Griechen Fahrt
Mit ungestümen Winden widersetzte,
Die ältste Tochter, Iphigenien,
Vor den Altar Dianens, und sie fiel,
Ein blutig Opfer für der Griechen Heil.
Dies, sagt man, hat ihr einen Widerwillen
So tief ins Herz geprägt, daß sie dem Werben
Ägisthens sich ergab und den Gemahl
Mit Netzen des Verderbens selbst umschlang.

Iphigenie (sich verhüllend). Es ist genug! Du wirst mich wiedersehn.

Pylades (allein). Von dem Geschick des Königshauses scheint
Sie tief gerührt. Wer sie auch immer sei,

So hat sie selbst den König wohl gekannt
Und ist zu unserm Glück aus hohem Hause
Hierher verkauft. Nur stille, liebes Herz,
Und laß dem Stern der Hoffnung, der uns blinkt,
Mit frohem Mut uns klug entgegensteuern!

Dritter Aufzug

Erster Auftritt

Iphigenie. Oreſt.

Iphigenie. Unglücklicher, ich löſe deine Bande
Zum Zeichen eines ſchmerzlichern Geſchicks.
Die Freiheit, die das Heiligtum gewährt,
Iſt, wie der letzte lichte Lebensblick
Des ſchwer Erkrankten, Todesbote. Noch
Kann ich es mir und darf es mir nicht ſagen,
Daß ihr verloren ſeid! Wie könnt' ich euch
Mit mörderiſcher Hand dem Tode weihen?
Und niemand, wer es ſei, darf euer Haupt,
Solang ich Prieſterin Dianens bin,
Berühren. Doch verweigr' ich jene Pflicht,
Wie ſie der aufgebrachte König fordert,
So wählt er eine meiner Jungfraun mir
Zur Folgerin, und ich vermag alsdann
Mit heißem Wunſch allein euch beizuſtehn.
O werter Landsmann! Selbſt der letzte Knecht,
Der an den Herd der Vatergötter ſtreifte,
Iſt uns in fremdem Lande hoch willkommen;
Wie ſoll ich euch genug mit Freud' und Segen
Empfangen, die ihr mir das Bild der Helden,
Die ich von Eltern her verehren lernte,

Entgegenbringet und das innre Herz
Mit neuer, schöner Hoffnung schmeichelnd labet!
Orest. Verbirgst du deinen Namen, deine Herkunft
Mit klugem Vorsatz? oder darf ich wissen,
Wer mir gleich einer Himmlischen begegnet?
Iphigenie. Du sollst mich kennen. Jetzo sag mir an,
Was ich nur halb von deinem Bruder hörte,
Das Ende derer, die, von Troja kehrend,
Ein hartes, unerwartetes Geschick
Auf ihrer Wohnung Schwelle stumm empfing.
Zwar ward ich jung an diesen Strand geführt;
Doch wohl erinnr' ich mich des scheuen Blicks,
Den ich mit Staunen und mit Bangigkeit
Auf jene Helden warf. Sie zogen aus,
Als hätte der Olymp sich aufgethan
Und die Gestalten der erlauchten Vorwelt
Zum Schrecken Ilions herabgesendet.
Und Agamemnon war vor allen herrlich!
O, sage mir! Er fiel, sein Haus betretend,
Durch seiner Frauen und Ägisthens Tücke?
Orest. Du sagst's!
Iphigenie. Weh dir, unseliges Mycen!
So haben Tantals Enkel Fluch auf Fluch
Mit vollen, wilden Händen ausgesät!
Und gleich dem Unkraut, wüste Häupter schüttelnd
Und tausendfält'gen Samen um sich streuend,
Den Kindeskindern nahverwandte Mörder
Zur ew'gen Wechselwut erzeugt! Enthülle,
Was von der Rede deines Bruders schnell
Die Finsternis des Schreckens mir verdeckte.
Wie ist des großen Stammes letzter Sohn,
Das holde Kind, bestimmt des Vaters Rächer
Dereinst zu sein, wie ist Orest dem Tage

Des Bluts entgangen? Hat ein gleich Geschick
Mit des Avernus Netzen ihn umschlungen?
Ist er gerettet? Lebt er? Lebt Elektra?
Orest. Sie leben.
Iphigenie. Goldne Sonne, leihe mir
Die schönsten Strahlen, lege sie zum Dank
Vor Jovis Thron! denn ich bin arm und stumm.
Orest. Bist du gastfreundlich diesem Königshause,
Bist du mit nähern Banden ihm verbunden,
Wie deine schöne Freude mir verrät,
So bändige dein Herz und halt es fest!
Denn unerträglich muß dem Fröhlichen
Ein jäher Rückfall in die Schmerzen sein.
Du weißt nur, merk' ich, Agamemnons Tod.
Iphigenie. Hab' ich an dieser Nachricht nicht genug?
Orest. Du hast des Greuels Hälfte nur erfahren.
Iphigenie. Was fürcht' ich noch? Orest, Elektra leben.
Orest. Und fürchtest du für Klytämnestren nichts?
Iphigenie. Sie rettet weder Hoffnung, weder Furcht.
Orest. Auch schied sie aus dem Land der Hoffnung ab.
Iphigenie. Vergoß sie reuig wütend selbst ihr Blut?
Orest. Nein! doch ihr eigen Blut gab ihr den Tod.
Iphigenie. Sprich deutlicher, daß ich nicht länger sinne!
Die Ungewißheit schlägt mir tausendfältig
Die dunkeln Schwingen um das bange Haupt.
Orest. So haben mich die Götter ausersehn
Zum Boten einer That, die ich so gern
Ins klanglos-dumpfe Höhlenreich der Nacht
Verbergen möchte? Wider meinen Willen
Zwingt mich dein holder Mund; allein er darf
Auch etwas Schmerzlichs fordern und erhält's.

Am Tage, da der Vater fiel, verbarg
Elektra rettend ihren Bruder; Strophius,
Des Vaters Schwäher, nahm ihn willig auf,
Erzog ihn neben seinem eignen Sohne,
Der, Pylades genannt, die schönsten Bande
Der Freundschaft um den Angekommnen knüpfte.
Und wie sie wuchsen, wuchs in ihrer Seele
Die brennende Begier, des Königs Tod
Zu rächen. Unversehen, fremd gekleidet,
Erreichen sie Mycen, als brächten sie
Die Trauernachricht von Orestens Tode
Mit seiner Asche. Wohl empfänget sie
Die Königin; sie treten in das Haus.
Elektren giebt Orest sich zu erkennen;
Sie bläst der Rache Feuer in ihm auf,
Das in der Mutter heil'ger Gegenwart
In sich zurückgebrannt war. Stille führt
Sie ihn zum Orte, wo sein Vater fiel,
Wo eine alte leichte Spur des frech
Vergoßnen Blutes oft gewaschnen Boden
Mit blassen ahnungsvollen Streifen färbte.
Mit ihrer Feuerzunge schilderte
Sie jeden Umstand der verruchten That,
Ihr knechtisch-elend durchgebrachtes Leben,
Den Übermut der glücklichen Verräter
Und die Gefahren, die nun der Geschwister
Von einer stiefgewordnen Mutter warteten.
Hier drang sie jenen alten Dolch ihm auf,
Der schon in Tantals Hause grimmig wütete,
Und Klytämnestra fiel durch Sohnes Hand.

Iphigenie. Unsterbliche, die ihr den reinen Tag
Auf immer neuen Wolken selig lebet,
Habt ihr nur darum mich so manches Jahr

Von Menschen abgesondert, mich so nah
Bei euch gehalten, mir die kindliche
Beschäftigung, des heil'gen Feuers Glut
Zu nähren, aufgetragen, meine Seele
Der Flamme gleich in ew'ger frommer Klarheit
Zu euern Wohnungen hinaufgezogen,
Daß ich nur meines Hauses Greuel später
Und tiefer fühlen sollte! Sage mir
Vom Unglückselig'en, sprich mir von Orest!
Orest. O, könnte man von seinem Tode sprechen!
Wie gärend stieg aus der Erschlagnen Blut
Der Mutter Geist
Und ruft der Nacht uralten Töchtern zu:
„Laßt nicht den Muttermörder entfliehn!
Verfolgt den Verbrecher! Euch ist er geweiht!"
Sie horchen auf, es schaut ihr hohler Blick
Mit der Begier des Adlers um sich her.
Sie rühren sich in ihren schwarzen Höhlen,
Und aus den Winkeln schleichen ihre Gefährten,
Der Zweifel und die Reue, leis herbei.
Vor ihnen steigt ein Dampf vom Acheron;
In seinen Wolkenkreisen wälzet sich
Die ewige Betrachtung des Geschehnen
Verwirrend um des Schuld'gen Haupt umher.
Und sie, berechtigt zum Verderben, treten
Der gottbesäten Erde schönen Boden,
Von dem ein alter Fluch sie längst verbannte.
Den Flüchtigen verfolgt ihr schneller Fuß;
Sie geben nur, um neu zu schrecken, Rast.
Iphigenie. Unseliger, du bist in gleichem Fall
Und fühlst, was er, der arme Flüchtling, leidet!
Orest. Was sagst du mir? was wähnst du gleichen Fall?

Iphigenie. Dich drückt ein Brudermord wie jenen; mir
Vertraute dies dein jüngster Bruder schon.
Orest. Ich kann nicht leiden, daß du große Seele
Mit einem falschen Wort betrogen werdest.
Ein lügenhaft Gewebe knüpf' ein Fremder
Dem Fremden, sinnreich und der List gewohnt,
Zur Falle vor die Füße; zwischen uns
Sei Wahrheit!
Ich bin Orest! und dieses schuld'ge Haupt
Senkt nach der Grube sich und sucht den Tod.
In jeglicher Gestalt sei er willkommen!
Wer du auch seist, so wünsch' ich Rettung dir
Und meinem Freunde; mir wünsch' ich sie nicht.
Du scheinst hier wider Willen zu verweilen;
Erfindet Rat zur Flucht und laßt mich hier!
Es stürze mein entseelter Leib vom Fels,
Es rauche bis zum Meer hinab mein Blut
Und bringe Fluch dem Ufer der Barbaren!
Geht ihr, daheim im schönen Griechenland
Ein neues Leben freundlich anzufangen!
(Er entfernt sich.)
Iphigenie. So steigst du denn, Erfüllung, schönste Tochter
Des größten Vaters, endlich zu mir nieder!
Wie ungeheuer steht dein Bild vor mir!
Kaum reicht mein Blick dir an die Hände, die,
Mit Frucht und Segenskränzen angefüllt,
Die Schätze des Olympus niederbringen.
Wie man den König an dem Übermaß
Der Gaben kennt — denn ihm muß wenig scheinen,
Was Tausenden schon Reichtum ist — so kennt
Man euch, ihr Götter, an gesparten, lang

Und weise zubereiteten Geschenken.
Denn ihr allein wißt, was uns frommen kann,
Und schaut der Zukunft ausgedehntes Reich,
Wenn jedes Abends Stern- und Nebelhülle
Die Aussicht uns verdeckt. Gelassen hört
Ihr unser Flehn, das um Beschleunigung
Euch kindisch bittet; aber eure Hand
Bricht unreif nie die goldnen Himmelsfrüchte;
Und wehe dem, der, ungeduldig sie
Ertrotzend, saure Speise sich zum Tod
Genießt. O, laßt das lang erwartete,
Noch kaum gedachte Glück nicht, wie den Schatten
Des abgeschiednen Freundes, eitel mir
Und dreifach schmerzlicher vorübergehn!

Orest (tritt wieder zu ihr). Rufst du die Götter an für dich und Pylades,
So nenne meinen Namen nicht mit euerm!
Du rettest den Verbrecher nicht, zu dem
Du dich gesellst, und teilest Fluch und Not.

Iphigenie. Mein Schicksal ist an deines fest gebunden.

Orest. Mit nichten! Laß allein und unbegleitet
Mich zu den Toten gehn! Verhülltest du
In deinen Schleier selbst den Schuldigen,
Du birgst ihn nicht vorm Blick der Immerwachen,
Und deine Gegenwart, du Himmlische,
Drängt sie nur seitwärts und verscheucht sie nicht.
Sie dürfen mit den ehrnen frechen Füßen
Des heil'gen Waldes Boden nicht betreten;
Doch hör' ich aus der Ferne hier und da
Ihr gräßliches Gelächter. Wölfe harren
So um den Baum, auf den ein Reisender
Sich rettete. Da draußen ruhen sie
Gelagert; und verlass' ich diesen Hain,

Dann steigen sie, die Schlangenhäupter schüttelnd,
Von allen Seiten Staub erregend, auf
Und treiben ihre Beute vor sich her.
Iphigenie. Kannst du, Orest, ein freundlich Wort vernehmen?
Orest. Spar es für einen Freund der Götter auf!
Iphigenie. Sie geben dir zu neuer Hoffnung Licht.
Orest. Durch Rauch und Qualm seh' ich den matten Schein
Des Totenflusses mir zur Hölle leuchten.
Iphigenie. Hast du Elektren, eine Schwester nur?
Orest. Die eine kannt' ich; doch die älteste nahm
Ihr gut Geschick, das uns so schrecklich schien,
Beizeiten aus dem Elend unsres Hauses.
O, laß dein Fragen und geselle dich
Nicht auch zu den Erinnyen! sie blasen
Mir schadenfroh die Asche von der Seele
Und leiden nicht, daß sich die letzten Kohlen
Von unsres Hauses Schreckensbrande still
In mir verglimmen. Soll die Glut denn ewig,
Vorsätzlich angefacht, mit Höllenschwefel
Genährt, mir auf der Seele marternd brennen?
Iphigenie. Ich bringe süßes Rauchwerk in die Flamme.
O, laß den reinen Hauch der Liebe dir
Die Glut des Busens leise wehend kühlen!
Orest, mein Teurer, kannst du nicht vernehmen?
Hat das Geleit der Schreckensgötter so
Das Blut in deinen Adern aufgetrocknet?
Schleicht, wie vom Haupt der gräßlichen Gorgone,
Versteinernd dir ein Zauber durch die Glieder?
O, wenn vergoßnen Mutterblutes Stimme
Zur Höll hinab mit dumpfen Tönen ruft,

Soll nicht der reinen Schwester Segenswort
Hülfreiche Götter vom Olympus rufen?
Oreſt. Es ruft! es ruft! So willſt du mein Verderben?
Verbirgt in dir ſich eine Rachegöttin?
Wer biſt du, deren Stimme mir entſetzlich
Das Innerſte in ſeinen Tiefen wendet?
Iphigenie. Es zeigt ſich dir im tiefſten Herzen an.
Oreſt! Ich bin's! Sieh Iphigenien!
Ich lebe!
Oreſt. Du!
Iphigenie. Mein Bruder!
Oreſt. Laß! Hinweg!
Ich rate dir, berühre nicht die Locken!
Wie von Kreuſas Brautkleid zündet ſich
Ein unauslöſchlich Feuer von mir fort.
Laß mich! Wie Herkules will ich Unwürd'ger
Den Tod voll Schmach, in mich verſchloſſen, ſterben.
Iphigenie. Du wirſt nicht untergehn! O, daß ich nur
Ein ruhig Wort von dir vernehmen könnte!
O, löſe meine Zweifel, laß des Glückes,
Des lang erflehten, mich auch ſicher werden!
Es wälzet ſich ein Rad von Freud' und Schmerz
Durch meine Seele. Von dem fremden Manne
Entfernet mich ein Schauer; doch es reißt
Mein Innerſtes gewaltig mich zum Bruder.
Oreſt. Iſt hier Lyäens Tempel? und ergreift
Unbändig heil'ge Wut die Prieſterin?
Iphigenie. O, höre mich! O, ſieh mich an, wie mir
Nach einer langen Zeit das Herz ſich öffnet
Der Seligkeit, dem Liebſten, was die Welt

Noch für mich tragen kann, das Haupt zu küssen,
Mit meinen Armen, die den leeren Winden
Nur ausgebreitet waren, dich zu fassen!
O! laß mich, laß mich! denn es quillet heller
Nicht vom Parnaß die ew'ge Quelle sprudelnd
Von Fels zu Fels ins goldne Thal hinab,
Wie Freude mir vom Herzen wallend fließt
Und wie ein selig Meer mich rings umfängt.
Orest! Orest! mein Bruder!

Orest. Schöne Nymphe,
Ich traue dir und deinem Schmeicheln nicht.
Diana fordert strenge Dienerinnen
Und rächet das entweihte Heiligtum.
Entferne deinen Arm von meiner Brust!
Und wenn du einen Jüngling rettend lieben,
Das schöne Glück ihm zärtlich bieten willst,
So wende meinem Freunde dein Gemüt,
Dem würd'gern Manne, zu. Er irrt umher
Auf jenem Felsenpfade; such ihn auf,
Weis ihn zurecht und schone meiner!

Iphigenie. Fasse
Dich, Bruder, und erkenne die Gesundne!
Schilt einer Schwester reine Himmelsfreude
Nicht unbesonnene, strafbare Lust!
O, nehmt den Wahn ihm von dem starren Auge,
Daß uns der Augenblick der höchsten Freude
Nicht dreifach elend mache! Sie ist hier,
Die längst verlorne Schwester. Vom Altar
Riß mich die Göttin weg und rettete
Hierher mich in ihr eigen Heiligtum.
Gefangen bist du, dargestellt zum Opfer,
Und findest in der Priesterin die Schwester.

Orest. Unselige! So mag die Sonne denn

Die letzten Greuel unsres Hauses sehn!
Ist nicht Elektra hier, damit auch sie
Mit uns zu Grunde gehe, nicht ihr Leben
Zu schwererem Geschick und Leiden friste?
Gut, Priesterin! Ich folge zum Altar;
Der Brudermord ist hergebrachte Sitte
Des alten Stammes, und ich danke, Götter,
Daß ihr mich ohne Kinder auszurotten
Beschlossen habt. Und laß dir raten, habe
Die Sonne nicht zu lieb und nicht die Sterne;
Komm, folge mir ins dunkle Reich hinab!
Wie sich vom Schwefelpfuhl erzeugte Drachen,
Bekämpfend die verwandte Brut, verschlingen,
Zerstört sich selbst das wütende Geschlecht;
Komm kinderlos und schuldlos mit hinab!
Du siehst mich mit Erbarmen an? Laß ab!
Mit solchen Blicken suchte Klytämnestra
Sich einen Weg nach ihres Sohnes Herzen;
Doch sein geschwungner Arm traf ihre Brust.
Die Mutter fiel! Tritt auf, unwill'ger Geist!
Im Kreis geschlossen tretet an, ihr Furien,
Und wohnet dem willkommnen Schauspiel bei,
Dem letzten, gräßlichsten, das ihr bereitet!
Nicht Haß und Rache schärfen ihren Dolch;
Die liebevolle Schwester wird zur That
Gezwungen. Weine nicht! Du hast nicht schuld.
Seit meinen ersten Jahren hab' ich nichts
Geliebt, wie ich dich lieben könnte, Schwester.
Ja, schwinge deinen Stahl, verschone nicht,
Zerreiße diesen Busen und eröffne
Den Strömen, die hier sieden, einen Weg!

(Er sinkt in Ermattung.)

Iphigenie. Allein zu tragen dieses Glück und Elend,

Vermag ich nicht. Wo bist du, Pylades?
Wo find ich deine Hülfe, teurer Mann?
(Sie entfernt sich suchend.)

Zweiter Auftritt

Orest (aus seiner Betäubung erwachend und sich aufrichtend).
Noch einen! reiche mir aus Lethes Fluten
Den letzten kühlen Becher der Erquickung!
Bald ist der Krampf des Lebens aus dem Busen
Hinweggespült; bald fließet still mein Geist,
Der Quelle des Vergessens hingegeben,
Zu euch, ihr Schatten, in die ew'gen Nebel.
Gefällig laßt in eurer Ruhe sich
Den umgetriebnen Sohn der Erde laben!
Welch ein Gelispel hör' ich in den Zweigen,
Welch ein Geräusch aus jener Dämmrung säuseln?
Sie kommen schon, den neuen Gast zu sehn!
Wer ist die Schar, die herrlich mit einander
Wie ein versammelt Fürstenhaus sich freut?
Sie gehen friedlich, Alt' und Junge, Männer
Mit Weibern; göttergleich und ähnlich scheinen
Die wandelnden Gestalten. Ja, sie sind's,
Die Ahnherrn meines Hauses. Mit Thyesten
Geht Atreus in vertraulichen Gesprächen;
Die Knaben schlüpfen scherzend um ihn her.
Ist keine Feindschaft hier mehr unter euch?
Verlosch die Rache wie das Licht der Sonne?
So bin auch ich willkommen, und ich darf
In euern feierlichen Zug mich mischen.

Willkommen, Väter! euch grüßt Orest,
Von euerm Stamme der letzte Mann;
Was ihr gesät, hat er geerntet:

Mit Fluch beladen stieg er herab.
Doch leichter trägt sich hier jede Bürde.
Nehmt ihn, o nehmt ihn in euern Kreis!
Dich, Atreus, ehr' ich, auch dich Thyesten;
Wir sind hier alle der Feindschaft los.
Zeigt mir den Vater, den ich nur einmal
Im Leben sah! Bist du's, mein Vater?
Und führst die Mutter vertraut mit dir?
Darf Klytämnestra die Hand dir reichen,
So darf Orest auch zu ihr treten.
Ich darf ihr sagen: sieh deinen Sohn!
Seht euern Sohn! heißt ihn willkommen!
Auf Erden war in unserm Hause
Der Gruß des Mordes gewisse Losung,
Und das Geschlecht des alten Tantals
Hat seine Freuden jenseits der Nacht.
Ihr ruft: willkommen! und nehmt mich auf.
O, führt zum Alten, zum Ahnherrn mich!
Wo ist der Alte? daß ich ihn sehe,
Das teure Haupt, das vielverehrte,
Das mit den Göttern zu Rate saß.
Ihr scheint zu zaudern, euch wegzuwenden?
Was ist es? leidet der Göttergleiche?
Weh mir! es haben die Übermächt'gen
Der Heldenbrust grausame Qualen
Mit ehrnen Ketten fest aufgeschmiedet.

Dritter Auftritt

Orest. Iphigenie. Pylades.

Orest. Seid ihr auch schon herabgekommen?
Wohl, Schwester, dir! Noch fehlt Elektra!
Ein güt'ger Gott send' uns die eine

Mit sanften Pfeilen auch schnell herab!
Dich, armer Freund, muß ich bedauern!
Komm mit, komm mit, zu Plutos Thron,
Als neue Gäste den Wirt zu grüßen!

Iphigenie. Geschwister, die ihr an dem weiten Himmel
Das schöne Licht bei Tag und Nacht herauf
Den Menschen bringet und den Abgeschiednen
Nicht leuchten dürfet, rettet uns Geschwister!
Du liebst, Diane, deinen holden Bruder
Vor allem, was dir Erd' und Himmel bietet,
Und wendest dein jungfräulich Angesicht
Nach seinem ew'gen Lichte sehnend still.
O, laß den Einz'gen, Spätgefundnen mir
Nicht in der Finsternis des Wahnsinns rasen!
Und ist dein Wille, da du hier mich bargst,
Nunmehr vollendet, willst du mir durch ihn
Und ihm durch mich die sel'ge Hülfe geben,
So lös ihn von den Banden jenes Fluchs,
Daß nicht die teure Zeit der Rettung schwinde!

Pylades. Erkennst du uns und diesen heil'gen Hain
Und dieses Licht, das nicht den Toten leuchtet?
Fühlst du den Arm des Freundes und der Schwester,
Die dich noch fest, noch lebend halten? Faß
Uns kräftig an! wir sind nicht leere Schatten.
Merk auf mein Wort! vernimm es! raffe dich
Zusammen! Jeder Augenblick ist teuer,
Und unsre Rückkehr hängt an zarten Fäden,
Die, scheint es, eine günst'ge Parze spinnt.

Orest (zu Iphigenien). Laß mich zum erstenmal mit freiem Herzen
In deinen Armen reine Freude haben!
Ihr Götter, die mit flammender Gewalt

Ihr schwere Wolken aufzuzehren wandelt
Und gnädig-ernst den lang erflehten Regen
Mit Donnerstimmen und mit Windesbrausen
In wilden Strömen auf die Erde schüttet,
Doch bald der Menschen grausendes Erwarten
In Segen auflöst und das bange Staunen
In Freudeblick und lauten Dank verwandelt,
Wenn in den Tropfen frischerquickter Blätter
Die neue Sonne tausendfach sich spiegelt
Und Iris freundlich bunt mit leichter Hand
Den grauen Flor der letzten Wolken trennt;
O, laßt mich auch in meiner Schwester Armen,
An meines Freundes Brust, was ihr mir gönnt,
Mit vollem Dank genießen und behalten!
Es löset sich der Fluch, mir sagt's das Herz.
Die Eumeniden ziehn, ich höre sie,
Zum Tartarus und schlagen hinter sich
Die ehrnen Thore fernabdonnernd zu.
Die Erde dampft erquickenden Geruch
Und ladet mich auf ihren Flächen ein
Nach Lebensfreud' und großer That zu jagen.

Pylades. Versäumt die Zeit nicht, die gemessen ist!
Der Wind, der unsre Segel schwellt, er bringe
Erst unsre volle Freude zum Olymp.
Kommt! Es bedarf hier schnellen Rat und Schluß.

Vierter Aufzug

Erster Auftritt

Iphigenie (allein). Denken die Himmlischen
Einem der Erdgebornen
Viele Verwirrungen zu,
Und bereiten sie ihm
Von der Freude zu Schmerzen
Und von Schmerzen zur Freude
Tief erschütternden Übergang;
Dann erziehen sie ihm
In der Nähe der Stadt
Oder am fernen Gestade,
Daß in Stunden der Not
Auch die Hülfe bereit sei,
Einen ruhigen Freund.
O, segnet, Götter, unsern Pylades
Und was er immer unternehmen mag!
Er ist der Arm des Jünglings in der Schlacht,
Des Greises leuchtend Aug' in der Versammlung;
Denn seine Seel ist stille, sie bewahrt
Der Ruhe heil'ges unerschöpftes Gut,
Und den Umhergetriebnen reichet er
Aus ihren Tiefen Rat und Hülfe. Mich
Riß er vom Bruder los; den stannt' ich an

Und immer wieder an und konnte mir
Das Glück nicht eigen machen, ließ ihn nicht
Aus meinen Armen los und fühlte nicht
Die Nähe der Gefahr, die uns umgiebt.
Jetzt gehn sie, ihren Anschlag auszuführen,
Der See zu, wo das Schiff mit den Gefährten,
In einer Bucht versteckt, aufs Zeichen lauert,
Und haben kluges Wort mir in den Mund
Gegeben, mich gelehrt, was ich dem König
Antworte, wenn er sendet und das Opfer
Mir dringender gebietet. Ach! ich sehe wohl,
Ich muß mich leiten lassen wie ein Kind.
Ich habe nicht gelernt zu hinterhalten
Noch jemand etwas abzulisten. Weh,
O weh der Lüge! sie befreiet nicht,
Wie jedes andre wahr gesprochne Wort,
Die Brust; sie macht uns nicht getrost, sie ängstet
Den, der sie heimlich schmiedet, und sie kehrt,
Ein losgedrückter Pfeil, von einem Gotte
Gewendet und versagend, sich zurück
Und trifft den Schützen. Sorg' auf Sorge schwankt
Mir durch die Brust. Es greift die Furie
Vielleicht den Bruder auf dem Boden wieder
Des ungeweihten Ufers grimmig an.
Entdeckt man sie vielleicht? Mich dünkt, ich höre
Gewaffnete sich nahen. Hier! Der Bote
Kommt von dem Könige mit schnellem Schritt.
Es schlägt mein Herz, es trübt sich meine Seele,
Da ich des Mannes Angesicht erblicke,
Dem ich mit falschem Wort begegnen soll.

Zweiter Auftritt

Iphigenie. Arkas.

Arkas. Beschleunige das Opfer, Priesterin,
Der König wartet, und es harrt das Volk.
Iphigenie. Ich folgte meiner Pflicht und deinem Wink,
Wenn unvermutet nicht ein Hindernis
Sich zwischen mich und die Erfüllung stellte.
Arkas. Was ist's, das den Befehl des Königs hindert?
Iphigenie. Der Zufall, dessen wir nicht Meister sind.
Arkas. So sage mir's, daß ich's ihm schnell vermelde!
Denn er beschloß bei sich der beiden Tod.
Iphigenie. Die Götter haben ihn noch nicht beschlossen.
Der ältste dieser Männer trägt die Schuld
Des nahverwandten Bluts, das er vergoß.
Die Furien verfolgen seinen Pfad,
Ja, in dem innern Tempel faßte selbst
Das Übel ihn, und seine Gegenwart
Entheiligte die reine Stätte. Nun
Eil' ich mit meinen Jungfraun, an dem Meere
Der Göttin Bild mit frischer Welle netzend
Geheimnisvolle Weihe zu begehn.
Es störe niemand unsern stillen Zug!
Arkas. Ich melde dieses neue Hindernis
Dem Könige geschwind; beginne du
Das heilige Werk nicht eh', bis er's erlaubt!
Iphigenie. Dies ist allein der Priestrin überlassen.
Arkas. Solch seltnen Fall soll auch der König wissen.
Iphigenie. Sein Rat wie sein Befehl verändert nichts.

Arkas. Oft wird der Mächtige zum Schein gefragt.
Iphigenie. Erdringe nicht, was ich versagen sollte!
Arkas. Versage nicht, was gut und nützlich ist!
Iphigenie. Ich gebe nach, wenn du nicht säumen willst.
Arkas. Schnell bin ich mit der Nachricht in dem Lager
Und schnell mit seinen Worten hier zurück.
O, könnt ich ihm noch eine Botschaft bringen,
Die alles löste, was uns jetzt verwirrt!
Denn du hast nicht des Treuen Rat geachtet.
Iphigenie. Was ich vermochte, hab' ich gern gethan.
Arkas. Noch änderst du den Sinn zur rechten Zeit.
Iphigenie. Das steht nun einmal nicht in unsrer Macht.
Arkas. Du hältst unmöglich, was dir Mühe kostet.
Iphigenie. Dir scheint es möglich, weil der Wunsch dich trügt.
Arkas. Willst du denn alles so gelassen wagen?
Iphigenie. Ich hab' es in der Götter Hand gelegt.
Arkas. Sie pflegen Menschen menschlich zu erretten.
Iphigenie. Auf ihren Fingerzeig kommt alles an.
Arkas. Ich sage dir, es liegt in deiner Hand.
Des Königs aufgebrachter Sinn allein
Bereitet diesen Fremden bittern Tod.
Das Heer entwöhnte längst vom harten Opfer
Und von dem blut'gen Dienste sein Gemüt.
Ja, mancher, den ein widriges Geschick
An fremdes Ufer trug, empfand es selbst,
Wie göttergleich dem armen Irrenden,
Umhergetrieben an der fremden Grenze,
Ein freundlich Menschenangesicht begegnet.
O, wende nicht von uns, was du vermagst!
Du endest leicht, was du begonnen hast;

Denn nirgends baut die Milde, die herab
In menschlicher Gestalt vom Himmel kommt,
Ein Reich sich schneller, als wo trüb und wild
Ein neues Volk, voll Leben, Mut und Kraft,
Sich selbst und banger Ahnung überlassen,
Des Menschenlebens schwere Bürden trägt.

Iphigenie. Erschüttre meine Seele nicht, die du
Nach deinem Willen nicht bewegen kannst.

Arkas. Solang es Zeit ist, schont man weder Mühe
Noch eines guten Wortes Wiederholung.

Iphigenie. Du machst dir Müh', und mir erregst du Schmerzen;
Vergebens beides; darum laß mich nun!

Arkas. Die Schmerzen sind's, die ich zu Hülfe rufe;
Denn es sind Freunde, Gutes raten sie.

Iphigenie. Sie fassen meine Seele mit Gewalt,
Doch tilgen sie den Widerwillen nicht.

Arkas. Fühlt eine schöne Seele Widerwillen
Für eine Wohlthat, die der Edle reicht?

Iphigenie. Ja, wenn der Edle, was sich nicht geziemt,
Statt meines Dankes mich erwerben will.

Arkas. Wer keine Neigung fühlt, dem mangelt es
An einem Worte der Entschuld'gung nie.
Dem Fürsten sag' ich an, was hier geschehn.
O, wiederholtest du in deiner Seele,
Wie edel er sich gegen dich betrug
Von deiner Ankunft an bis diesen Tag!

Dritter Auftritt

Iphigenie (allein). Von dieses Mannes Rede fühl' ich mir
Zur ungelegnen Zeit das Herz im Busen

Auf einmal umgewendet. Ich erschrecke.
Denn wie die Flut, mit schnellen Strömen wachsend,
Die Felsen überspült, die in dem Sand
Am Ufer liegen, so bedeckte ganz
Ein Freudenstrom mein Innerstes. Ich hielt
In meinen Armen das Unmögliche.
Es schien sich eine Wolke wieder sanft
Um mich zu legen, von der Erde mich
Emporzuheben und in jenen Schlummer
Mich einzuwiegen, den die gute Göttin
Um meine Schläfe legte, da ihr Arm
Mich rettend faßte. Meinen Bruder
Ergriff das Herz mit einziger Gewalt,
Ich horchte nur auf seines Freundes Rat;
Nur sie zu retten, drang die Seele vorwärts,
Und wie den Klippen einer wüsten Insel
Der Schiffer gern den Rücken wendet, so
Lag Tauris hinter mir. Nun hat die Stimme
Des treuen Manns mich wieder aufgeweckt,
Daß ich auch Menschen hier verlasse, mich
Erinnert. Doppelt wird mir der Betrug
Verhaßt. O, bleibe ruhig, meine Seele!
Beginnst du nun zu schwanken und zu zweifeln?
Den festen Boden deiner Einsamkeit
Mußt du verlassen; wieder eingeschifft
Ergreifen dich die Wellen schaukelnd, trüb
Und bang verkennest du die Welt und dich.

Vierter Auftritt

Iphigenie. Pylades.

Pylades. Wo ist sie, daß ich ihr mit schnellen Worten
Die frohe Botschaft unsrer Rettung bringe?

Iphigenie. Du siehst mich hier voll Sorgen und Erwartung
Des sichern Trostes, den du mir versprichst.
Pylades. Dein Bruder ist geheilt! Den Felsenboden
Des ungeweihten Ufers und den Sand
Betraten wir mit fröhlichen Gesprächen;
Der Hain blieb hinter uns, wir merkten's nicht;
Und herrlicher und immer herrlicher
Umloderte der Jugend schöne Flamme
Sein lockig Haupt; sein volles Auge glühte
Von Mut und Hoffnung, und sein freies Herz
Ergab sich ganz der Freude, ganz der Lust,
Dich, seine Retterin, und mich zu retten.
Iphigenie. Gesegnet seist du, und es möge nie
Von deiner Lippe, die so Gutes sprach,
Der Ton des Leidens und der Klage tönen!
Pylades. Ich bringe mehr als das; denn schön begleitet,
Gleich einem Fürsten, pflegt das Glück zu nahn.
Auch die Gefährten haben wir gefunden.
In einer Felsenbucht verbargen sie
Das Schiff und saßen traurig und erwartend.
Sie sahen deinen Bruder, und es regten
Sich alle jauchzend, und sie baten dringend,
Der Abfahrt Stunde zu beschleunigen.
Es sehnet jede Faust sich nach dem Ruder,
Und selbst ein Wind erhob vom Lande lispelnd,
Von allen gleich bemerkt, die holden Schwingen.
Drum laß uns eilen, führe mich zum Tempel,
Laß mich das Heiligtum betreten, laß
Mich unsrer Wünsche Ziel verehrend fassen!
Ich bin allein genug, der Göttin Bild
Auf wohlgeübten Schultern wegzutragen;

Wie sehn' ich mich nach der erwünschten Last!
(Er geht gegen den Tempel unter den letzten Worten, ohne zu bemerken, daß Iphigenie nicht folgt; endlich kehrt er sich um.)
Du stehst und zauderst — Sage mir — Du schweigst!
Du scheinst verworren! Widersetzet sich
Ein neues Unheil unserm Glück? Sag an!
Hast du dem Könige das kluge Wort
Vermelden lassen, das wir abgeredet?

Iphigenie. Ich habe, teurer Mann; doch wirst du schelten.
Ein schweigender Verweis war mir dein Anblick.
Des Königs Bote kam, und wie du es
Mir in den Mund gelegt, so sagt' ich's ihm.
Er schien zu staunen und verlangte dringend,
Die seltne Feier erst dem Könige
Zu melden, seinen Willen zu vernehmen;
Und nun erwart' ich seine Wiederkehr.

Pylades. Weh uns! Erneuert schwebt nun die Gefahr
Um unsre Schläfe. Warum hast du nicht
Ins Priesterrecht dich weislich eingehüllt?

Iphigenie. Als eine Hülle hab' ich's nie gebraucht.

Pylades. So wirst du, reine Seele, dich und uns
Zu Grunde richten. Warum dacht' ich nicht
Auf diesen Fall voraus und lehrte dich,
Auch dieser Fordrung auszuweichen!

Iphigenie. Schilt
Nur mich! Die Schuld ist mein, ich fühl' es wohl;
Doch konnt' ich anders nicht dem Mann begegnen,
Der mit Vernunft und Ernst von mir verlangte,
Was ihm mein Herz als Recht gestehen mußte.

Pylades. Gefährlicher zieht sich's zusammen; doch auch so
Laß uns nicht zagen oder unbesonnen

Und übereilt uns selbst verraten. Ruhig
Erwarte du die Wiederkunft des Boten
Und dann steh fest, er bringe, was er will!
Denn solcher Weihung Feier anzuordnen,
Gehört der Priesterin, und nicht dem König.
Und fordert er, den fremden Mann zu sehn,
Der von dem Wahnsinn schwer belastet ist,
So lehn es ab, als hieltest du uns beide
Im Tempel wohl verwahrt. So schaff uns Lust,
Daß wir aufs eiligste den heil'gen Schatz
Dem rauh unwürd'gen Volk entwendend fliehn.
Die besten Zeichen sendet uns Apoll,
Und eh' wir die Bedingung fromm erfüllen,
Erfüllt er göttlich sein Versprechen schon.
Orest ist frei, geheilt! — Mit dem Befreiten
O führet uns hinüber, günst'ge Winde,
Zur Felseninsel, die der Gott bewohnt!
Dann nach Mycen, daß es lebendig werde,
Daß von der Asche des verloschnen Herdes
Die Vatergötter fröhlich sich erheben
Und schönes Feuer ihre Wohnungen
Umleuchte! Deine Hand soll ihnen Weihrauch
Zuerst aus goldnen Schalen streuen. Du
Bringst über jene Schwelle Heil und Leben wieder,
Entsühnst den Fluch und schmückest neu die Deinen
Mit frischen Lebensblüten herrlich aus.

Iphigenie. Vernehm' ich dich, so wendet sich, o Teurer,
Wie sich die Blume nach der Sonne wendet,
Die Seele, von dem Strahle deiner Worte
Getroffen, sich dem süßen Troste nach.
Wie köstlich ist des gegenwärt'gen Freundes
Gewisse Rede, deren Himmelskraft
Ein Einsamer entbehrt und still versinkt!

Denn langsam reift, verschlossen in dem Busen,
Gedank' ihm und Entschluß; die Gegenwart
Des Liebenden entwickelte sie leicht.
Pylades. Leb wohl! Die Freunde will ich nun geschwind
Beruhigen, die sehnlich wartend harren.
Dann komm ich schnell zurück und lausche hier
Im Felsenbusch versteckt auf deinen Wink.
Was sinnest du? Auf einmal überschwebt
Ein stiller Trauerzug die freie Stirne.
Iphigenie. Verzeih! Wie leichte Wolken vor der Sonne,
So zieht mir vor der Seele leichte Sorge
Und Bangigkeit vorüber.
Pylades. Fürchte nicht!
Betrüglich schloß die Furcht mit der Gefahr
Ein enges Bündnis; beide sind Gesellen.
Iphigenie. Die Sorge nenn' ich edel, die mich warnt,
Den König, der mein zweiter Vater ward,
Nicht tückisch zu betrügen, zu berauben.
Pylades. Der deinen Bruder schlachtet, dem entfliehst du.
Iphigenie. Es ist derselbe, der mir Gutes that.
Pylades. Das ist nicht Undank, was die Not gebeut.
Iphigenie. Es bleibt wohl Undank; nur die Not entschuldigt's.
Pylades. Vor Göttern und vor Menschen dich gewiß.
Iphigenie. Allein mein eigen Herz ist nicht befriedigt.
Pylades. Zu strenge Forderung ist verborgner Stolz.
Iphigenie. Ich untersuche nicht, ich fühle nur.
Pylades. Fühlst du dich recht, so mußt du dich verehren.
Iphigenie. Ganz unbefleckt genießt sich nur das Herz.

Pylades. So hast du dich im Tempel wohl bewahrt;
Das Leben lehrt uns, weniger mit uns
Und andern strenge sein; du lernst es auch.
So wunderbar ist dies Geschlecht gebildet,
So vielfach ist's verschlungen und verknüpft,
Daß keiner in sich selbst, noch mit den andern
Sich rein und unverworren halten kann.
Auch sind wir nicht bestellt, uns selbst zu richten;
Zu wandeln und auf seinen Weg zu sehen,
Ist eines Menschen erste, nächste Pflicht;
Denn selten schätzt er recht, was er gethan,
Und was er thut, weiß er fast nie zu schätzen.
Iphigenie. Fast überredst du mich zu deiner Meinung.
Pylades. Braucht's Überredung, wo die Wahl versagt ist?
Den Bruder, dich und einen Freund zu retten,
Ist nur ein Weg; fragt sich's, ob wir ihn gehen?
Iphigenie. O laß mich zaudern! denn du thätest selbst
Ein solches Unrecht keinem Mann gelassen,
Dem du für Wohlthat dich verpflichtet hieltest.
Pylades. Wenn wir zu Grunde gehen, wartet dein
Ein härtrer Vorwurf, der Verzweiflung trägt.
Man sieht, du bist nicht an Verlust gewohnt,
Da du, dem großen Übel zu entgehen,
Ein falsches Wort nicht einmal opfern willst.
Iphigenie. O, trüg' ich doch ein männlich Herz in mir,
Das, wenn es einen kühnen Vorsatz hegt,
Vor jeder andern Stimme sich verschließt!
Pylades. Du weigerst dich umsonst; die ehrne Hand
Der Not gebietet, und ihr ernster Wink
Ist oberstes Gesetz, dem Götter selbst
Sich unterwerfen müssen. Schweigend herrscht

Des ew'gen Schicksals unberatne Schwester.
Was sie dir auferlegt, das trage; thu,
Was sie gebeut! Das andre weißt du. Bald
Komm' ich zurück, aus deiner heil'gen Hand
Der Rettung schönes Siegel zu empfangen.

Fünfter Auftritt

Iphigenie (allein) Ich muß ihm folgen; denn die Meinigen
Seh' ich in dringender Gefahr. Doch, ach!
Mein eigen Schicksal macht mir bang und bänger.
O, soll ich nicht die stille Hoffnung retten,
Die in der Einsamkeit ich schön genährt?
Soll dieser Fluch denn ewig walten? Soll
Nie dies Geschlecht mit einem neuen Segen
Sich wieder heben? Nimmt doch alles ab;
Das beste Glück, des Lebens schönste Kraft
Ermattet endlich; warum nicht der Fluch?
So hofft' ich denn vergebens, hier verwahrt,
Von meines Hauses Schicksal abgeschieden,
Dereinst mit reiner Hand und reinem Herzen
Die schwer befleckte Wohnung zu entsühnen!
Kaum wird in meinen Armen mir ein Bruder
Vom grimm'gen Übel wundervoll und schnell
Geheilt, kaum naht ein lang erflehtes Schiff,
Mich in den Port der Vaterwelt zu leiten,
So legt die taube Not ein doppelt Laster
Mit ehrner Hand mir auf: das heilige,
Mir anvertraute, vielverehrte Bild
Zu rauben und den Mann zu hintergehn,
Dem ich mein Leben und mein Schicksal danke.
O, daß in meinem Busen nicht zuletzt

Ein Widerwille keime, der Titanen,
Der alten Götter, tiefer Haß auf euch,
Olympier, nicht auch die zarte Brust
Mit Geierklauen fasse! Rettet mich
Und rettet euer Bild in meiner Seele!

Vor meinen Ohren tönt das alte Lied —
Vergessen hatt' ich's und vergaß es gern —
Das Lied der Parzen, das sie grausend sangen,
Als Tantalus vom goldnen Stuhle fiel.
Sie litten mit dem edeln Freunde; grimmig
War ihre Brust und furchtbar ihr Gesang.
In unsrer Jugend sang's die Amme mir
Und den Geschwistern vor; ich merkt' es wohl:

Es fürchte die Götter
Das Menschengeschlecht!
Sie halten die Herrschaft
In ewigen Händen
Und können sie brauchen,
Wie's ihnen gefällt.

Der fürchte sie doppelt,
Den je sie erheben!
Auf Klippen und Wolken
Sind Stühle bereitet
Um goldene Tische.

Erhebet ein Zwist sich,
So stürzen die Gäste,
Geschmäht und geschändet,
In nächtliche Tiefen
Und harren vergebens,
Im Finstern gebunden,
Gerechten Gerichtes.

Sie aber, sie bleiben
In ewigen Festen
An goldenen Tischen.
Sie schreiten vom Berge
Zu Bergen hinüber;
Aus Schlünden der Tiefe
Dampft ihnen der Atem
Erstickter Titanen
Gleich Opfergerüchen,
Ein leichtes Gewölke.

Es wenden die Herrscher
Ihr segnendes Auge
Von ganzen Geschlechtern
Und meiden, im Enkel
Die ehmals geliebten
Still redenden Züge
Des Ahnherrn zu sehn.

So sangen die Parzen;
Es horcht der Verbannte
In nächtlichen Höhlen,
Der Alte, die Lieder,
Denkt Kinder und Enkel
Und schüttelt das Haupt.

Fünfter Aufzug

Erster Auftritt

Thoas. Arkas.

Arkas. Verwirrt muß ich gestehn, daß ich nicht weiß,
Wohin ich meinen Argwohn richten soll.
Sind's die Gefangnen, die auf ihre Flucht
Verstohlen sinnen? Ist's die Priesterin,
Die ihnen hilft? Es mehrt sich das Gerücht,
Das Schiff, das diese beiden hergebracht,
Sei irgend noch in einer Bucht versteckt.
Und jenes Mannes Wahnsinn, diese Weihe,
Der heil'ge Vorwand dieser Zögrung rufen
Den Argwohn lauter und die Vorsicht auf.
Thoas. Es komme schnell die Priesterin herbei!
Dann geht, durchsucht das Ufer scharf und schnell
Vom Vorgebirge bis zum Hain der Göttin;
Verschonet seine heil'gen Tiefen! Legt
Bedächt'gen Hinterhalt und greift sie an;
Wo ihr sie findet, faßt sie, wie ihr pflegt!

Zweiter Auftritt

Thoas (allein). Entsetzlich wechselt mir der Grimm im Busen
Erst gegen sie, die ich so heilig hielt,

Dann gegen mich, der ich sie zum Verrat
Durch Nachsicht und durch Güte bildete.
Zur Sklaverei gewöhnt der Mensch sich gut
Und lernet leicht gehorchen, wenn man ihn
Der Freiheit ganz beraubt. Ja, wäre sie
In meiner Ahnherrn rohe Hand gefallen,
Und hätte sie der heil'ge Grimm verschont,
Sie wäre froh gewesen, sich allein
Zu retten, hätte dankbar ihr Geschick
Erkannt und fremdes Blut vor dem Altar
Vergossen, hätte Pflicht genannt,
Was Not war. Nun lockt meine Güte
In ihrer Brust verwegnen Wunsch herauf.
Vergebens hofft' ich sie mir zu verbinden;
Sie sinnt sich nun ein eigen Schicksal aus.
Durch Schmeichelei gewann sie mir das Herz;
Nun widersteh' ich der, so sucht sie sich
Den Weg durch List und Trug, und meine Güte
Scheint ihr ein altverjährtes Eigentum.

Dritter Auftritt

Iphigenie. Thoas.

Iphigenie. Du forderst mich; was bringt dich zu uns her?
Thoas. Du schiebst das Opfer auf; sag an, warum?
Iphigenie. Ich hab' an Arkas alles klar erzählt.
Thoas. Von dir möcht' ich es weiter noch vernehmen.
Iphigenie. Die Göttin giebt dir Frist zur Überlegung.
Thoas. Sie scheint dir selbst gelegen, diese Frist.
Iphigenie. Wenn dir das Herz zum grausamen Entschluß

Verhärtet ist, so solltest du nicht kommen!
Ein König, der Unmenschliches verlangt,
Find't Diener g'nug, die gegen Gnad' und Lohn
Den halben Fluch der That begierig fassen;
Doch seine Gegenwart bleibt unbefleckt.
Er sinnt den Tod in einer schweren Wolke,
Und seine Boten bringen flammendes
Verderben auf des Armen Haupt hinab;
Er aber schwebt durch seine Höhen ruhig,
Ein unerreichter Gott, im Sturme fort.
Thoas. Die heil'ge Lippe tönt ein wildes Lied.
Iphigenie. Nicht Priesterin, nur Agamemnons Tochter.
Der Unbekannten Wort verehrtest du;
Der Fürstin willst du rasch gebieten? Nein!
Von Jugend auf hab' ich gelernt gehorchen,
Erst meinen Eltern und dann einer Gottheit,
Und folgsam fühlt' ich immer meine Seele
Am schönsten frei; allein dem harten Worte,
Dem rauhen Ausspruch eines Mannes mich
Zu fügen, lernt' ich weder dort noch hier.
Thoas. Ein alt Gesetz, nicht ich, gebietet dir.
Iphigenie. Wir fassen ein Gesetz begierig an,
Das unsrer Leidenschaft zur Waffe dient.
Ein andres spricht zu mir, ein älteres,
Mich dir zu widersetzen, das Gebot,
Dem jeder Fremde heilig ist.
Thoas. Es scheinen die Gefangnen dir sehr nah
Am Herzen; denn vor Anteil und Bewegung
Vergissest du der Klugheit erstes Wort,
Daß man den Mächtigen nicht reizen soll.
Iphigenie. Red' oder schweig' ich, immer kannst du wissen,

Was mir im Herzen ist und immer bleibt.
Löst die Erinnerung des gleichen Schicksals
Nicht ein verschloßnes Herz zum Mitleid auf?
Wie mehr denn meins! In ihnen seh' ich mich.
Ich habe vorm Altare selbst gezittert,
Und feierlich umgab der frühe Tod
Die Knieende; das Messer zuckte schon,
Den lebenvollen Busen zu durchbohren;
Mein Innerstes entsetzte wirbelnd sich,
Mein Auge brach, und ich fand mich gerettet.
Sind wir, was Götter gnädig uns gewährt,
Unglücklichen nicht zu erstatten schuldig?
Du weißt es, kennst mich, und du willst mich zwingen?

Thoas. Gehorche deinem Dienste, nicht dem Herrn!

Iphigenie. Laß ab! Beschönige nicht die Gewalt,
Die sich der Schwachheit eines Weibes freut!
Ich bin so frei geboren als ein Mann.
Stünd' Agamemnons Sohn dir gegenüber,
Und du verlangtest, was sich nicht gebührt,
So hat auch er ein Schwert und einen Arm,
Die Rechte seines Busens zu verteid'gen;
Ich habe nichts als Worte, und es ziemt
Dem edeln Mann, der Frauen Wort zu achten.

Thoas. Ich acht' es mehr als eines Bruders Schwert.

Iphigenie. Das Los der Waffen wechselt hin und her;
Kein kluger Streiter hält den Feind gering.
Auch ohne Hülfe gegen Trutz und Härte
Hat die Natur den Schwachen nicht gelassen;
Sie gab zur List ihm Freude, lehrt ihn Künste;
Bald weicht er aus, verspätet und umgeht.
Ja, der Gewaltige verdient, daß man sie übt.

Thoas. Die Vorsicht stellt der List sich klug entgegen.
Iphigenie. Und eine reine Seele braucht sie nicht.
Thoas. Sprich unbehutsam nicht dein eigen Urteil!
Iphigenie. O säheſt du, wie meine Seele kämpft,
Ein bös Geschick, das sie ergreifen will,
Im ersten Anfall mutig abzutreiben!
So steh' ich denn hier wehrlos gegen dich?
Die schöne Bitte, den anmut'gen Zweig,
In einer Frauen Hand gewaltiger
Als Schwert und Waffe, stößest du zurück:
Was bleibt mir nun, mein Innres zu verteid'gen?
Ruf' ich die Göttin um ein Wunder an?
Ist keine Kraft in meiner Seele Tiefen?
Thoas. Es scheint, der beiden Fremden Schicksal macht
Unmäßig dich besorgt. Wer sind sie, sprich,
Für die dein Geist gewaltig sich erhebt?
Iphigenie. Sie sind — sie scheinen — für Griechen halt' ich sie.
Thoas. Landsleute sind es? und sie haben wohl
Der Rückkehr schönes Bild in dir erneut?
Iphigenie (nach einigem Stillschweigen). Hat denn zur unerhörten That der Mann
Allein das Recht? Drückt denn Unmögliches
Nur er an die gewalt'ge Heldenbrust?
Was nennt man groß? Was hebt die Seele schaudernd
Dem immer wiederholenden Erzähler,
Als was mit unwahrscheinlichem Erfolg
Der Mutigste begann? Der in der Nacht
Allein das Heer des Feindes überschleicht,
Wie unversehen eine Flamme wütend
Die Schlafenden, Erwachenden ergreift,

Zuletzt, gedrängt von den Ermunterten,
Auf Feindes Pferden doch mit Beute kehrt,
Wird der allein gepriesen? der allein,
Der einen sichern Weg verachtend kühn
Gebirg und Wälder durchzustreifen geht,
Daß er von Räubern eine Gegend säubre?
Ist uns nichts übrig? Muß ein zartes Weib
Sich ihres angebornen Rechts entäußern,
Wild gegen Wilde sein, wie Amazonen,
Das Recht des Schwerts euch rauben und mit Blute
Die Unterdrückung rächen? Auf und ab
Steigt in der Brust ein kühnes Unternehmen.
Ich werde großem Vorwurf nicht entgehn,
Noch schwerem Übel, wenn es mir mißlingt;
Allein euch leg' ich's auf die Kniee! Wenn
Ihr wahrhaft seid, wie ihr gepriesen werdet,
So zeigt's durch euern Beistand und verherrlicht
Durch mich die Wahrheit! Ja, vernimm, o König,
Es wird ein heimlicher Betrug geschmiedet;
Vergebens fragst du den Gefangnen nach;
Sie sind hinweg und suchen ihre Freunde,
Die mit dem Schiff am Ufer warten, auf.
Der ältste, den das Übel hier ergriffen
Und nun verlassen hat, es ist Orest,
Mein Bruder, und der andre sein Vertrauter,
Sein Jugendfreund, mit Namen Pylades.
Apoll schickt sie von Delphi diesem Ufer
Mit göttlichen Befehlen zu, das Bild
Dianens wegzurauben und zu ihm
Die Schwester hinzubringen, und dafür
Verspricht er dem von Furien Verfolgten,
Des Mutterblutes Schuldigen Befreiung.

Uns beide hab' ich nun, die Überbliebnen
Von Tantals Haus, in deine Hand gelegt;
Verdirb uns, wenn du darfst!

Thoas. Du glaubst, es höre
Der rohe Skythe, der Barbar, die Stimme
Der Wahrheit und der Menschlichkeit, die Atreus,
Der Grieche, nicht vernahm?

Iphigenie. Es hört sie jeder,
Geboren unter jedem Himmel, dem
Des Lebens Quelle durch den Busen rein
Und ungehindert fließt. — Was sinnst du mir,
O König, schweigend in der tiefen Seele?
Ist es Verderben, so töte mich zuerst!
Denn nun empfind' ich, da uns keine Rettung
Mehr übrig bleibt, die gräßliche Gefahr,
Worein ich die Geliebten übereilt
Vorsätzlich stürzte. Weh! ich werde sie
Gebunden vor mir sehn! Mit welchen Blicken
Kann ich von meinem Bruder Abschied nehmen,
Den ich ermorde? Nimmer kann ich ihm
Mehr in die vielgeliebten Augen schaun!

Thoas. So haben die Betrüger, künstlich dichtend,
Der lang Verschloss'nen, ihre Wünsche leicht
Und willig Glaubenden, ein solch Gespinst
Ums Haupt geworfen!

Iphigenie. Nein, o König, nein!
Ich könnte hintergangen werden; diese
Sind treu und wahr. Wirst du sie anders finden,
So laß sie fallen und verstoße mich,
Verbanne mich zur Strafe meiner Thorheit
An einer Klippeninsel traurig Ufer!
Ist aber dieser Mann der lang erflehte,
Geliebte Bruder, so entlaß uns, sei

Auch den Geschwistern wie der Schwester freundlich!
Mein Vater fiel durch seiner Frauen Schuld,
Und sie durch ihren Sohn. Die letzte Hoffnung
Von Atreus' Stamme ruht auf ihm allein.
Laß mich mit reinem Herzen, reiner Hand
Hinübergehn und unser Haus entsühnen!
Du hältst mir Wort! Wenn zu den Meinen je
Mir Rückkehr zubereitet wäre, schwurst
Du, mich zu lassen; und sie ist es nun.
Ein König sagt nicht, wie gemeine Menschen,
Verlegen zu, daß er den Bittenden
Auf einen Augenblick entferne, noch
Verspricht er auf den Fall, den er nicht hofft;
Dann fühlt er erst die Höhe seiner Würde,
Wenn er den Harrenden beglücken kann.

Thoas. Unwillig, wie sich Feuer gegen Wasser
Im Kampfe wehrt und giftchend seinen Feind
Zu tilgen sucht, so wehret sich der Zorn
In meinem Busen gegen deine Worte.

Iphigenie. O laß die Gnade, wie das heil'ge Licht
Der stillen Opferflamme, mir, umkränzt
Von Lobgesang und Dank und Freude, lodern!

Thoas. Wie oft besänftigte mich diese Stimme!

Iphigenie. O reiche mir die Hand zum Friedenszeichen!

Thoas. Du forderst viel in einer kurzen Zeit.

Iphigenie. Um Gut's zu thun, braucht's keiner Überlegung.

Thoas. Sehr viel! denn auch dem Guten folgt das Übel.

Iphigenie. Der Zweifel ist's, der Gutes böse macht.
Bedenke nicht; gewähre, wie du's fühlst!

Vierter Auftritt

Oreſt gewaffnet. Die Vorigen.

Oreſt (nach der Scene gekehrt). Verdoppelt eure Kräfte! Haltet ſie
Zurück, nur wenig Augenblicke! Weicht
Der Menge nicht und deckt den Weg zum Schiffe
Mir und der Schweſter!
(Zu Iphigenien, ohne den König zu ſehen.)
Komm! wir ſind verraten.
Geringer Raum bleibt uns zur Flucht. Geſchwind!
(Er erblickt den König.)

Thoas (nach dem Schwerte greifend). In meiner Gegenwart führt ungeſtraft
Kein Mann das nackte Schwert.

Iphigenie. Entheiliget
Der Göttin Wohnung nicht durch Wut und Mord!
Gebietet euerm Volke Stillſtand, höret
Die Prieſterin, die Schweſter!

Oreſt. Sage mir,
Wer iſt es, der uns drohet?

Iphigenie. Verehr in ihm
Den König, der mein zweiter Vater ward!
Verzeih mir, Bruder! doch mein kindlich Herz
Hat unſer ganz Geſchick in ſeine Hand
Gelegt. Geſtanden hab' ich euern Anſchlag
Und meine Seele vom Verrat gerettet.

Oreſt. Will er die Rückkehr friedlich uns gewähren?

Iphigenie. Dein blinkend Schwert verbietet mir die Antwort.

Oreſt (der das Schwert einſteckt). So ſprich! Du ſiehſt, ich horche deinen Worten.

Fünfter Auftritt

Die Vorigen. Pylades, bald nach ihm Arkas; beide mit bloßen Schwertern.

Pylades. Verweilet nicht! Die letzten Kräfte raffen
Die Unsrigen zusammen; weichend werden
Sie nach der See langsam zurückgedrängt.
Welch ein Gespräch der Fürsten find ich hier!
Dies ist des Königes verehrtes Haupt!

Arkas. Gelassen, wie es dir, o König, ziemt,
Stehst du den Feinden gegenüber. Gleich
Ist die Verwegenheit bestraft; es weicht
Und fällt ihr Anhang, und ihr Schiff ist unser.
Ein Wort von dir, so steht's in Flammen.

Thoas. Geh!
Gebiete Stillstand meinem Volke! Keiner
Beschädige den Feind, so lang wir reden!

(Arkas ab.)

Orest. Ich nehm' es an. Geh, sammle, treuer Freund,
Den Rest des Volkes! harret still, welch Ende
Die Götter unsern Thaten zubereiten!

(Pylades ab.)

Sechster Auftritt

Iphigenie. Thoas. Orest.

Iphigenie. Befreit von Sorge mich, eh' ihr zu sprechen
Beginnet! Ich befürchte bösen Zwist,
Wenn du, o König, nicht der Billigkeit
Gelinde Stimme höreft, du, mein Bruder,
Der raschen Jugend nicht gebieten willst.

Thoas. Ich halte meinen Zorn, wie es dem Ältern
Geziemt, zurück. Antworte mir! Womit

Bezeugst du, daß du Agamemnons Sohn
Und Dieser Bruder bist?
Orest. Hier ist das Schwert,
Mit dem er Trojas tapfre Männer schlug.
Dies nahm ich seinem Mörder ab und bat
Die Himmlischen, den Mut und Arm, das Glück
Des großen Königes mir zu verleihn
Und einen schönern Tod mir zu gewähren.
Wähl einen aus den Edeln deines Heers
Und stelle mir den Besten gegenüber!
So weit die Erde Heldensöhne nährt,
Ist keinem Fremdling dies Gesuch verweigert.
Thoas. Dies Vorrecht hat die alte Sitte nie
Dem Fremden hier gestattet.
Orest. So beginne
Die neue Sitte denn von dir und mir!
Nachahmend heiliget ein ganzes Volk
Die edle That der Herrscher zum Gesetz.
Und laß mich nicht allein für unsre Freiheit,
Laß mich, den Fremden, für die Fremden kämpfen!
Fall' ich, so ist ihr Urteil mit dem meinen
Gesprochen; aber gönnet mir das Glück,
Zu überwinden, so betrete nie
Ein Mann dies Ufer, dem der schnelle Blick
Hülfreicher Liebe nicht begegnet, und
Getröstet scheide jeglicher hinweg!
Thoas. Nicht unwert scheinest du, o Jüngling, mir
Der Ahnherrn, deren du dich rühmst, zu sein.
Groß ist die Zahl der edeln, tapfern Männer,
Die mich begleiten; doch ich stehe selbst
In meinen Jahren noch dem Feinde, bin
Bereit, mit dir der Waffen Los zu wagen.
Iphigenie. Mit nichten! Dieses blutigen Beweises

Bedarf es nicht, o König! Laßt die Hand
Vom Schwerte! Denkt an mich und mein Geschick!
Der rasche Kampf verewigt einen Mann;
Er falle gleich, so preiset ihn das Lied;
Allein die Thränen, die unendlichen,
Der überbliebnen, der verlaßnen Frau
Zählt keine Nachwelt, und der Dichter schweigt
Von tausend durchgeweinten Tag und Nächten,
Wo eine stille Seele den verlornen,
Rasch abgeschiednen Freund vergebens sich
Zurückzurufen bangt und sich verzehrt.
Mich selbst hat eine Sorge gleich gewarnt,
Daß der Betrug nicht eines Räubers mich
Vom sichern Schutzort reiße, mich der Knechtschaft
Verrate. Fleißig hab' ich sie befragt,
Nach jedem Umstand mich erkundigt, Zeichen
Gefordert, und gewiß ist nun mein Herz.
Sieh hier an seiner rechten Hand das Mal
Wie von drei Sternen, das am Tage schon,
Da er geboren ward, sich zeigte, das
Auf schwere That, mit dieser Faust zu üben,
Der Priester deutete. Dann überzeugt
Mich doppelt diese Schramme, die ihm hier
Die Augenbraue spaltet. Als ein Kind
Ließ ihn Elektra, rasch und unvorsichtig
Nach ihrer Art, aus ihren Armen stürzen;
Er schlug auf einen Dreifuß auf. Er ist's!
Soll ich dir noch die Ähnlichkeit des Vaters,
Soll ich das innre Jauchzen meines Herzens
Dir auch als Zeugen der Versichrung nennen?

Thoas. Und hübe deine Rede jeden Zweifel,
Und bändigt' ich den Zorn in meiner Brust,
So würden doch die Waffen zwischen uns

Entscheiden müssen; Frieden seh' ich nicht.
Sie sind gekommen, du bekennest selbst,
Das heil'ge Bild der Göttin mir zu rauben.
Glaubt ihr, ich sehe dies gelassen an?
Der Grieche wendet oft sein lüstern Auge
Den fernen Schätzen der Barbaren zu,
Dem goldnen Felle, Pferden, schönen Töchtern;
Doch führte sie Gewalt und List nicht immer
Mit den erlangten Gütern glücklich heim.

Orest. Das Bild, o König, soll uns nicht entzweien!
Jetzt kennen wir den Irrtum, den ein Gott
Wie einen Schleier um das Haupt uns legte,
Da er den Weg hierher uns wandern hieß.
Um Rat und um Befreiung bat ich ihn
Von dem Geleit der Furien; er sprach:
„Bringst du die Schwester, die an Tauris' Ufer
Im Heiligtume wider Willen bleibt,
Nach Griechenland, so löset sich der Fluch."
Wir legten's von Apollens Schwester aus,
Und er gedachte dich! Die strengen Bande
Sind nun gelöst; du bist den Deinen wieder,
Du Heilige, geschenkt. Von dir berührt,
War ich geheilt; in deinen Armen faßte
Das Übel mich mit allen seinen Klauen
Zum letztenmal und schüttelte das Mark
Entsetzlich mir zusammen; dann entfloh's
Wie eine Schlange zu der Höhle. Neu
Genieß' ich nun durch dich das weite Licht
Des Tages. Schön und herrlich zeigt sich mir
Der Göttin Rat. Gleich einem heil'gen Bilde,
Daran der Stadt unwandelbar Geschick
Durch ein geheimes Götterwort gebannt ist,
Nahm sie dich weg, die Schützerin des Hauses,

Bewahrte dich in einer heil'gen Stille
Zum Segen deines Bruders und der Deinen.
Da alle Rettung auf der weiten Erde
Verloren schien, giebst du uns alles wieder.
Laß deine Seele sich zum Frieden wenden,
O König! Hindre nicht, daß sie die Weihe
Des väterlichen Hauses nun vollbringe,
Mich der entsühnten Halle wiedergebe,
Mir auf das Haupt die alte Krone drücke!
Vergilt den Segen, den sie dir gebracht,
Und laß des nähern Rechtes mich genießen!
Gewalt und List, der Männer höchster Ruhm,
Wird durch die Wahrheit dieser hohen Seele
Beschämt, und reines, kindliches Vertrauen
Zu einem edeln Manne wird belohnt.

Iphigenie. Denk an dein Wort und laß durch diese Rede
Aus einem graden, treuen Munde dich
Bewegen! Sieh uns an! Du hast nicht oft
Zu solcher edeln That Gelegenheit.
Versagen kannst du's nicht; gewähr es bald!

Thoas. So geht!

Iphigenie. Nicht so, mein König! Ohne Segen,
In Widerwillen scheid' ich nicht von dir.
Verbann uns nicht! Ein freundlich Gastrecht walte
Von dir zu uns, so sind wir nicht auf ewig
Getrennt und abgeschieden. Wert und teuer,
Wie mir mein Vater war, so bist du's mir,
Und dieser Eindruck bleibt in meiner Seele.
Bringt der Geringste deines Volkes je
Den Ton der Stimme mir ins Ohr zurück,
Den ich an euch gewohnt zu hören bin,
Und seh' ich an dem Ärmsten eure Tracht,

Empfangen will ich ihn wie einen Gott,
Ich will ihm selbst ein Lager zubereiten,
Auf einen Stuhl ihn an das Feuer laden
Und nur nach dir und deinem Schicksal fragen.
O, geben dir die Götter deiner Thaten
Und deiner Milde wohlverdienten Lohn!
Leb wohl! O wende dich zu uns und gieb
Ein holdes Wort des Abschieds mir zurück!
Dann schwellt der Wind die Segel sanfter an,
Und Thränen fließen lindernder vom Auge
Des Scheidenden. Leb wohl! und reiche mir
Zum Pfand der alten Freundschaft deine Rechte!

THOAS. Lebt wohl!

NOTES

A, B, and C denote respectively the first (prose) version, the second (metrical) version, and the third (prose) version, as given in Baechtold's *Iphigenie in vierfacher Gestalt.*

Iphigenie auf Tauris: the word *Tauris* is formed (as Greek fem. adj.) after the analogy of Aulis, Phocis, Elis, etc. Goethe probably adopted the form from the 'Tauride' of the French dramatists, as being more convenient and melodious than unter den Taurierн, 'among the Tauri' (a rendering of *ἐν Ταύροις*: for the Greeks often put the people for the place[1]). The Tauri were Scythians, or perhaps Celts (cf. Druidical human sacrifices), possibly identical with the Cimmerians (known to the Romans afterwards as Cimbri?).

'The astrological name *Tauropolos*,' says Paley, 'which attached to the Attic cult of the goddess, probably introduced the fanciful story of her sojourn among the Tauri.' But Düntzer remarks: 'The cult of the Tauric goddess' (the horned Artemis or Astarte) 'was probably so rife on Lemnos that one called that island *Tauris*, and when in later times Milesian navigators found in the Crimea the bloody rites of a similar goddess, one called the country *Taurike* and the inhabitants *Tauri* or *Bulls*.'

Auf is used correctly in the case of a peninsula as well as an island. Goethe may, however, have believed *Tauris* to have been an island. With reference to his unfinished drama, *Iphigenia at Delphi*, Düntzer says, „Er nannte das Stück urſprünglich Iphigenie auf Delphos, da er ſich Delphi, wie Tauris, als Inſel oder Halbinſel dachte. Delphos iſt eine früher gangbare falſche Form, die ſich nebſt der Vorſtellung, daß es eine Inſel ſei, ſchon bei Shakeſpeare (Wintermärchen) findet." See notes on 723 and 1609.

[1] The name *Tauris* was given to a small island (now Torcola) near Corcyra (Corfu).

Schauplatz: Hain vor Dianens Tempel: although we find no other hint as regards the scene of the play, except in a stage direction (not in A, B, or C) where Pylades 'goes towards the temple' (iv. 4), we should evidently imagine the temple as visible in the near background amidst the sacred grove. In the immediate foreground is probably, as in Euripides' play,[1] the rocky shore; and a path leads to the left towards the cove in which the Greek galley is concealed. From the left also enter Thoas and Arkas, whereas Iphigenie comes on the stage from her dwelling, which seems to stand in the sacred precincts to the right.

ACT I

Scene I

3. **wie**=ebenso, wie. A and B have Heraus in eure Schatten . . hinein ins Heiligtum . . She is therefore already in the midst of the grove, and has not come from the temple but (cf. Eur. *I. T.* 65) from some adjoining building. Some critics object that her presence is not sufficiently accounted for (motiviert). Euripides, with the scrupulous anxiety of a Greek dramatist to account for every detail, explains that she has come forth to seek for her attendants (see Introd. p. xl.). But there is here surely enough motive in the wish to commune with her heart and to think of home.

5. **sie**=die Schatten.

6. **hierher**=an das hiesige Leben. Notice how the tendency or direction of feelings is more easily expressed in German than in English. Cf. the use of sich sehnen (455, 735, etc.). Direction of feeling or thought may be also rendered by means of the *accusative* in such constructions as denken an . ., glauben an . ., erinnern an . ., hoffen auf . ., harren auf . ., achten auf . ., böse auf . ., erzürnt auf . . (421), sich in ein Mädchen verlieben, etc.

7. **manches Jahr:** in reality about twenty. See Introd. p. xxx.

8. **ein hoher Wille:** d. h. der Göttin.

13, 14. **gegen**=als Erwiderung. These lines were written on the shore of the Lago di Garda, where Goethe began the last version of his drama. In a letter from Torbole (12th Sept. 1786) he

[1] In their descriptions of the scene, as conceived by Euripides, which commentators offer us, they seem to have forgotten the line (Eur. *I. T.* 1196) in which the sea is said to 'break upon the temple itself.'

describes how the wind drove the waves against the shore, reminding him of Virgil's line (*Georg.* ii. 160), which he misquotes as 'Fluctibus et fremitu *resonans*, Benace, marino.' „Am Gardaſee," he writes later from Rome, „als der gewaltige Mittagswind die Wellen ans Ufer trieb . ., zog ich die erſten Linien der neuen Bearbeitung."

16. **einſam:** the strong neuter adj. termination is often omitted in poetry (cf. 32, 115, 130, etc.) and in conversation, as ein ſchön Stück, auf gut Glück, etc. The omission of the masculine termination is far rarer, as klein Roland. The feminine termination should never be omitted, though it is sometimes elided in such expressions as gut' Nacht!

17. **das nächſte Glück** = die am nächſten liegenden, ſicherſten Lebensfreuden. The allusion is probably to the fate of Tantalus (*Od.* xi. 585). **Zehren** = 'to prey upon,' 'to waste a thing away.'

18. **abwärts** = ſeitwärts, von der Gegenwart ab. The primary idea in **ſchwärmen** is that of 'swarming' like bees or birds. Then it has the notion of getting off the right track, rambling, being 'extravagant' and sentimentally enthusiastic. (Schwarm = 'false trail'; Schwärmer = 'a hound which gets on the false trail.') Here it means to 'swerve sideways,' but in 653 it has the meaning of 'being enthusiastic.'

21. **Mitgeborne** = Geſchwiſter. „Dem griechiſchen *σύγγονος* nachgebildet, und eine glückliche Bereicherung unſrer Sprache" (Weber). Cf. *cognati.*—**Feſt und feſter** = immer feſter. Cf. bang und bänger, 1691.—Notice the meanings of the three plurals of **Band**. Cf. 34, 72.

24. **der Frauen:** probably genitive singular. Cf. 214, 966, 1864, 1881, and 1965. Goethe affects this old form of the feminine genitive and dative singular even in prose; e.g. (in a letter to Herder) lieſs es mit der Frauen. It is not uncommon in poetry, as in der Sonnen (Schiller), etc., and is retained in auf Erden and in many compounds, as Sonnenlicht, Frauenkirche, Heidenröslein, etc. In parts of Germany and in Switzerland one hears it frequently, as auf dieſer Seiten, in der Mitten, etc.[1] In reference to the sentiment of the following lines various passages from Euripides are cited by commentators (*Ion* 255 sq., *I. T.* 1005). Scholars will also be reminded of the celebrated lines in the *Medea* (230 sq.).

30. **ſchon** cannot always be translated by 'already,' as in such phrases as ſchon gut ('all right'), er wird ſchon kommen ('he'll come right enough'), das iſt ſchon wahr ('that's true, I

[1] I am at the present moment staying at the 'Gasthaus zum *Hirschen*' (near Zürich), and have before me my bill 'Für Herrn und *Frauen* Cotterill.'

grant you'). When first word of a sentence, as here, it may be generally rendered by 'even.' For the sentiment cf. Eur. *Androm.* 213—

> χρὴ γὰρ γυναῖκα, κἂν κακῷ δοθῇ πόσει,
> στέργειν ἀμιλλάν τ' οὐκ ἔχειν φρονήματος

('for, even if she be given to a bad husband, a woman must acquiesce, and engage in no strife of self-will').

31. **elend,** as also the subst. Elend, is constantly used in especial connexion with the misery of exile. Elend = *ali-land*, 'other land' (OHG. *élilenti*). Cf. 276.

34 sq. Her repugnance **(Widerwille)** to the horrid rites of human sacrifice induces her to speak of 'stern and sacred bonds of servitude,' as being a *hierodoulos*. But she is ashamed of her ingratitude to the goddess who saved her from death, and to whom she would willingly offer her life in free service.

40. **Diane:** Goethe freely uses Latin instead of Greek names when they are better suited to his rhythm, as Avernus, Jupiter, Jovis (genitive), Minerva, etc. Diana was an ancient Italian goddess whose cult is said to have been introduced by Servius Tullius, Dianus or Janus being the ancient Sun-god (cf. Lat. *dies* 'a day'). In later times Diana was identified with the Greek Artemis. The original Greek Artemis was not a moon-goddess. Her most ancient cult was probably in Arcadia, where she was worshipped (with human sacrifices) as the virgin huntress, and not as Apollo's sister. The 'many-breasted' Ephesian Artemis was probably an ancient Asiatic deity, worshipped as a fructifying power (Astarte is sometimes identical with Artemis and sometimes with Aphrodite). Relics of the myths connected with the later (Moloch) worship of Artemis and Apollo may perhaps be discovered in the names Delos (the island of light, or dawn) and Leto (the gloom of night, or death; cf. *letum*, λήθη, etc.).

die du mich . . genommen (haſt), and 224, der du . . herrſcheſt. Notice that when the pers. pron. is *not* repeated after the relative, the verb is generally in the *third* pers., as in 260, 432, etc. Sometimes the pron. comes later in the sentence, as (582) die nach dem Blut ihr . . ſpürend hetzt, and (1343) die mit flammender Gewalt ihr . . wandelt.

45. **göttergleich:** cf. the Homeric *ἀντίθεος*, *θεοείκελος*, *θεοειδής*, etc., all words which mean göttergleich.

46. The paternal grief of Agamemnon at the death of his favourite daughter is vividly described by Euripides; and though Iphigenia frequently speaks of the cruelty of the murderous act, she distinctly states (Eur. *I. T.* 992) that she forgives it, and is full of love and

pity for her father (549, etc.). Goethe paints her filial love and her forgiving spirit in still more distinct colours. See 868, ja, er lebt mir noch! Ich werde ihn ſehn! o hoffe, liebes Herz!—and how vividly he depicts her silent grief when she has learnt the terrible story of his death!

47. **umwenden** = *ἀνατρέπειν* (*moenia vertere*), 'overthrow.' This is of course only a supposition on the part of Iphigenia, as she afterwards asks Pylades if Troy is fallen (844). For the form umgewendet see 1505.

49. **die Gattin:** Clytaemnestra. This is an example of 'tragic irony,' the reader or spectator being supposed to know already that Clytaemnestra had murdered her husband. Chrysothemis, the third daughter of Agamemnon, is mentioned by Sophocles in his *Electra* and by Euripides in his *Orestes*, but is ignored in Eur. *I. T.* and by Goethe.—Notice the accusative **Elektren,** and the genitive Dianens (55), Trojens (416). Cf. Lyäens (1188), Ägisthens (881), etc.

Scene II

54. Goethe has probably borrowed the name Arkas from the play by Crébillon (see Introd. p. xxxvii. note [1]), where he appears as 'ancien officier d'Agamemnon.'

beut: a poetical form of bietet. Cf. der König gebeut (Schiller's *Bürgschaft*). In 812 A, B, and C give wenn ein Verhängnis dir's nicht verbeut (verbietet). Notice the differences in meaning between bieten and gebieten, ſtehen and geſtehen, loben and geloben, etc.

56. **der Tag, da . .,** 'the day when.' Da and wo are often thus used. Cf. 79 and 1009, am Tage, da . .

60. **wir:** possibly 'I and my attendants,' as it certainly would be in a Greek play; for no lady of distinction came on the stage unaccompanied by a chorus. But Goethe probably conceives Iphigenia alone: 'we' = 'I.'

62. **entgegenſehen,** 'to look forward to.' Verbal compounds in which entgegen (as Lat. *ob*, *obviam*) expresses *meeting* or *counteracting* govern the dative. Entgegennehmen is, I think, its only compound which takes the accusative: er nahm meinen Auftrag entgegen. By a 'welcome sacrifice' she means no human sacrifice; see 523.

68. **harren . . auf:** cf. 6.

69. **vertraulich:** cf. 16.

73. **dir:** this use of the dative of the pers. pron. instead of the poss. pron. should be noticed. It is especially common in speaking of parts of the body, e.g. mir von der Seite (232); ich zog es ihm aus dem Busen (Lessing); sie fuhr mir mit der Hand über die Augen; dem Liebsten das Haupt (1193). Cf. Fr. *je me suis coupé le doigt*, etc., and the Greek 'ethic dative.'

geschmiedet: cf. 330.

76. **zum Vaterland werden:** after werden and machen this construction is often (but not always) used: Da wurde Leiden oft Genuß, und selbst das traurigste Gefühl zur Harmonie (Schiller).—Das heißt den Bock zum Gärtner machen (proverb).—Der Bauer wollte zum Ritter werden.—Er wurde zum Sklaven gemacht.—Zur Wut ward jegliche Begier (334).—Wenn du . . des neuen Glückes ew'ge Quelle wirst (141). Cf. 864.

81. **gesellt und lieblich**=lieblich gesellt. A, B, and C have in lieblicher Gesellschaft. The simile of young shoots growing from the old stock is Homeric.

84. **ein fremder Fluch:** this may refer to the curse brought on the race by Helen (cf. Eur. *I. T.* 440, 521), but A, B, and C have in das Elend meines Hauses verwickelt. It is therefore better explained as „der auf dem ganzen Geschlecht ruhende Fluch, der auch die Unschuldigen trifft" (Weber).

86. **mit ehrner Faust:** the word ehern (bronzen) is used several times in the play (331, 540, etc.). It is the Gk. χάλκεος and the Lat. *aeneus*, used to denote the inexorable unbending nature of Necessity or Fate. Cf. Hor. *Od.* i. 35, 'Saeva Necessitas . . cuneos manu gestans aena.' Faust for Hand, as 1557.

dahin = 'past' 'gone.'

88. **selbst,** 'even.' War ich . . mir 'I seemed to be.' Cf. es ist mir als ob . ., es ist mir bang, es ist mir traurig ums Herz, etc., where we more naturally say 'I feel' or 'I seem.'

89. **Schatten:** cf. 108.

93. A, B, and C have schönen Dank, altered probably on account of associations with colloquial phrases, as danke schön! bitte schön! schönen Dank! etc. The expression Dank habt ihr stets! is often quoted in ordinary conversation. Notice the ihr, not du.

98. **diesem Tempel brachte:** cf. 140, das Volk, dem ein Gott dich brachte. A, B, and C have Seitdem du dich . . in diesem Tempel fandst. She was borne in a deep sleep (514) by Artemis from Aulis, and awoke to consciousness in the Tauric temple. See 428.

100. **begegnen** is occasionally (Grimm says, wrongly) found with an accusative. One says generally ich bin ihm begegnet, but ich habe ihn begegnet is also used, though very rarely. In the sense of 'happening' it always takes dative: ein Unglück iſt mir begegnet.

102 sq. Cf. 123. Although in Eur. *I. T.* 'strangers' (*ξένοι*) are sometimes mentioned as the victims (75, 278, etc.), yet it seems as if they were exclusively Greeks. Cf. *θύω γὰρ . . ὃς ἂν κατέλθῃ τήνδε γῆν Ἕλλην ἀνήρ* (39) ('for I sacrifice whatever Grecian man lands upon this shore') and *βωμός, Ἕλλην οὖ καταστάζει φόνος* (72) ('an altar where Grecian gore is dripping'). But see Paley's note to 258 for the contrary opinion.

108. It was a common belief that spirits (especially when 'materialised' by sensuous tendencies) haunt grave-yards.

109. **vertrauern,** 'to spend in mourning.' Cf. vertrinken, verſpielen, verſchlafen, verbringen, verträumen (=hinträumen, 111), etc.

114. **feiert:** unnütz verbringt. Homer speaks of the Shades as empty phantoms who only recover temporary self-consciousness by lapping the blood of the offerings to the dead. **Lethe,** the river of oblivion. Cf. 1258.

In Homer *Od.* xi. Achilles describes the Shades as mourning their useless empty existence. Lethe is not mentioned in Homer. In Hesiod Lethe is Oblivion, the daughter of Eris (Strife).

115. A, B, and C have unnütz ſein iſt tot ſein. It is impossible to say by what strange alchemy this apparently rather commonplace remark has been transfigured into a verse which appeals so strongly to the feelings that it has passed into a proverb.

120. **Du haſt . .?** One might have rather expected Du hätteſt . .? What is the difference between these two forms?

129. **ſie der . . Opfer mangelt:** the constructions with mangeln are as follows: the older construction is ſie mangeln des Ruhmes (Luther); the usual constructions are now: (1) mir mangelt das Geld dazu; (2) es mangelt mir an Geld. Cf. es mangelte dem Glück der Eltern noch ein Sohn (408).

130. **erhört,** 'heard and answered.' The prefix er- generally denotes attainment. Thus: erwarten, erjagen (to chase and catch), erzielen, erflehen, erleben, ertrotzen (1114), erwerben (337), erfüllen (409), erſchlagen (388), erzwingen (502).

135. **geführet:** sc. hat. In relative and subordinate clauses haben and ſein are frequently omitted. Cf. 42, 52, 157, 247, etc.

139. Cf. 'It droppeth as the gentle rain from heaven.'

142. **unwirtbar:** ungaſtlich (ἄξενος, Eur. *I. T.* 94, 341). 'Used first by Lohenstein as an epithet of the sea, and adopted by Voss in his translation of Homer; here it means ungaſtfreundlich' (Weber). *N. B.*—The Tauric Chersonese was on the 'Euxine'—'the sea kindly to strangers'—a euphemistic name.

147. **der ſeine Thaten wägt,** 'weighs his acts,' in the sense of estimating the value of what he has done. One of Goethe's Sprüche is—Ein großer Fehler: daß man ſich mehr dünkt als man iſt und ſich weniger ſchätzt als man wert iſt, One is as apt to underestimate proudly one's true as to overestimate conceitedly one's false worth. Cf. 697.

155. **ausweichen** and dative, 'to evade' (to 'cut' a person). Cf. 1585.

161. **Folger:** a more poetical form than the ordinary Nachfolger. Cf. mir zur Folgerin (939).

164. The Scythians, like the Spartans, were proverbial for their curt speech. A 'Scythian answer' meant the same as a 'laconic answer.' See Herod. iv. 127. **Vorzug ins Reden ſetzen,** 'to set a special value on talking.'

167. **von weitem:** the idea is that of slowly and delicately guiding conversation from a distance (i.e. unobtrusively, as if from 'behind the scene') so as to lead up to the desired subject.

174. **die ſchrecklichſte:** weil ſie die Rückkehr für immer abſchneidet (Denzel). This explanation I do not think right. The Furcht of which she speaks is the fear of encouraging the passion of the king by showing him too much confidence, and of wedding one whom she cannot love. See notes on 447 and 486.

177. **Herkunft,** 'origin' 'lineage.' See note on 255.

183. **Unmut:** here 'ill-will'; sometimes 'despondency,' as in 241, 609, 614.

187. A, B, and C have only O überlaß ihn nicht . . The additional laß gives great vigour.

190. Damit er nicht zu einem entſetzlichen Entſchluß greife, und damit du nicht zu ſpät . . He alludes to the revival of human sacrifice.

192. For the constructions with **ſinnen** see 196, 365, and 377.

193. **dem . . den Buſen:** we should more naturally say 'whose bosom.' See note on 73.

194. **bändigen:** as 988, 2095. It is the Homeric δαμάζειν (*Il.* xi. 496, etc.).

200. **einer Jungfrau:** dative, 'as maiden to a maiden.' Cf. 'Maiden hear a maiden's prayer' (Scott, *Lady of the Lake*).

201. Düntzer says, „Unmöglich kann neu hier für jung ſtehen." He takes it to mean 'changed,' 'excited' (cf. Gk. *νέος* and Lat. *novus* in the sense of 'strange,' 'revolutionary,' and 'terrible'). But A, B, and C have ſolche raſche Junglingsthat herrſcht nicht in Thoas Blut. In such expressions as gewaltſam neues Blut, fröhlich ſelbſtbewußtes Leben (110), einſam hülflos Alter, it is more probable that the preceding adjective is used adverbially. Otherwise the words should be separated by a comma.

212. **begegnen:** see 100. Heißen in the sense of 'bidding' is more often followed by the simple infinitive without zu. Cf. 841, 862.

213–4. These lines are often quoted. **der Frauen** is here, as 24, probably singular. In 1864 the sentiment is repeated in nearly the same words. (In A, B, and C the words der Frauen, which give the whole point to the passage, do not occur.)

218-9. A, B, and C have, instead of these lines, verleihe Minerva mir, daß ich ihm ſage, was ihm gefällt! For a similar alteration see on 923. Minerva (Athene) is addressed as the goddess of wisdom. The **mit Wahrheit** is a very important addition, introducing for the first time the main ethical motive of the play.

Scene III

223. **Fülle:** perhaps simply = Erfüllung. But possibly the idea of the full horn of Plenty may underlie the expression. Cf. 1094 sq. Jedes frommen Wunſches, as (260) jedes frommen Rechts, is merely a formula like *quod fas est*: 'the fulfilment of all that piety may claim from the gods.' It may, of course, have an indirect reference to his impious wish to force marriage upon her.

227. Some commentators take this sentence as dependent on, or explanatory of, the preceding. The sense would then be wenn mein Volk mich rühmte, daß andre mehr genießen . . But the two sentences evidently are antithetical, and the colon (which is found in Goethe's MSS.) merely divides them. The sense is, 'You have wished me fame and riches and the welfare of my subjects. As regards fame, I am quite content to be praised by my people; as regards riches, my subjects enjoy what I have won, more than I myself.' (A, B, and C have simply der Ruhm des Menſchen hat enge Grenzen, und

den Reichtum genießt oft der Beſitzer nicht.) There is no reason to suppose that he alludes to any actual disloyalty on the part of his people. They were only impatient at the suppression of human sacrifices, and despondent at the loss of his heir.

237. **gerochen** = gerächt. Cf. gepflegt and gepflogen; geſchraubt and geſchroben; gedingt and gedungen; bewegt and bewogen. Not to be confounded with the Past Part. of riechen. Cf. der fromme Dichter wird gerochen (Schiller, *Die Kraniche des Ibykus*).

241. **Unmut:** see note on 183.

247. For the omission of iſt see on 135.

255. A and C have Ankunft, B has Abkunft, the old (Göschen) editions of the last version have Abkunft, and the new (Cotta) editions Ankunft. A comparison with 177 inclines one to Abkunft ('lineage'), but in 97 her arrival (Ankunft) is spoken of as geheimnisvoll. Certainly Goethe generally uses Herkunft, not Abkunft, for 'lineage.'

256. **dem Letzten** = dem Geringſten. Cf. 229.

259. That the king should justify the sacrifice of strangers by the necessity of guarding his land from invasion is rather overstrained; but it lends a not ignoble trait to his character. See note on 102.

260. **die . . genießt:** see on 40. **frommen:** see on 223, and cf. 282. Genießen governs genitive or accusative. Ordinarily the accusative is preferred, but in well-known phrases the older construction is retained. On the same page in Goethe's *Wahlverwandtschaften* one finds des Lebens genießen and das Glück genießen (Eve). Thus also in 283 it takes accusative.

261. **Gaſt** (cf. 282 and 286) has no feminine and Waiſe no masculine form. One has to say ſie war unſer Gaſt, and er iſt eine Waiſe.

268. **verwünſcht:** as belonging to the accursed race of the Tantalidae. **Haupt:** perhaps an imitation of the Gk. κάρα. Cf. 285, 426, 1082, 2016.

274–5. **frohe Rückkehr:** as in 444, 602, etc. **Wandrung:** she speaks of her exile as a mere 'journey,' from which the goddess had already ordained a 'joyous return.' **zugedacht** = zubereitet, as 143, 412, etc. Cf. denken die Himmliſchen einem Verwirrungen zu, 1369.

276. **Elend:** see note on 31.

279. **Rat:** not 'council,' but 'the counsels' of the gods. Cf. 738. **mit dir** = 'in your case.'

280. **gedenken** = zugedenken, as in 275.

281. Cf. 260. 'All that is due to a pious guest.'

291. Notice the use of es where 'it' is superfluous in English; e.g. ich habe verdient zu sterben, und ich will's (Schiller); sie sollen gute Freunde sein und sie sind es. Cf. 2156.

292. **Wink,** 'beck,' 'behest,' as in 710. Cf. Lat. *numen*.

298. 'Through more than one law,' i.e. „durch das Recht des Stärkeren, des Königs, und des Wohlthäters, der Dankbarkeit fordern kann" (Denzel).

307. **großes** = inhaltschweres.—**Wort:** not the 'name' of Tantalus, but the 'fact' that she is his descendant. Cf. das unerwartet ungeheure Wort (885). —**gelassen** (cf. laß, lässig, etc.), 'calmly,' cf. 377. This line is used much for quotation. It is interesting to notice the development of such lines in the various versions. A and B have groß ist der Anfang und voll Erwartung. C has du sprichst ein großes Wort.

In the play of Euripides (in which the chorus consists of captive Greek women) the crimes and sufferings of the Tantalidae, as also the Geheimnis der Abkunft und der Ankunft of Iphigenia, are known to the Scythians. Goethe assumes that only the myth of Tantalus, as a friend of the gods, had reached the Chersonese. Tantalus, it must be remembered, was an Asiatic. He is said to have been the king of Lydia, and may have migrated to Greece, where he became king of Corinth, or Argos. His son Pelops (king of Elis), from whom the Peloponnesus derived its name, is, however, stated to have been a Phrygian or Paphlagonian. The story of the attempt of Tantalus to deceive the gods by setting before them at a banquet the flesh of his son Pelops, and of his stealing nectar and ambrosia, is ignored by Goethe. He regards Tantalus rather as one of those proud 'Titanic' natures who 'grow dizzy on unaccustomed heights,' and rebel against their fate as slaves of divine omnipotence. See the *Song of the Fates*, 726 sq. In his *Dichtung und Wahrheit* Goethe admits die kühneren jenes Geschlechtes, Tantalus, Ixion, Sisyphus, waren meine Heiligen.

311. Learners are recommended to notice, and keep a list of, words used in 'higher diction' or in special phrases, such as Tafel, Fittiche (665), Schwingen (1002), Haupt, Rast, etc.

313. **Verknüpfenden:** the idea is, 'knitting the varied threads of many thoughts.'

316. The elliptical genitives meinesgleichen, seinesgleichen, ihresgleichen, dergleichen (sc. Art), etc., are used substantively. **mit ihresgleichen,** 'with their equals,' lit. 'with (those) of their like.'

319. **kein Verräter:** Iphigenia here denies the accusation made by poets (C has ihre Prieſter) that Tantalus betrayed the secrets of the gods. Lines 319–23 were first inserted in C. In A and B Iphigenia herself states Übermut und Untreu ſtürzten ihn . . Goethe evidently felt a growing sympathy with the titaniſch-gigantiſchen, himmelſtürmenden Sinne of the ancestor of his heroine.

323. **Dichter:** e.g. Eur. *Or.* 8—

. . θεοῖς ἄνθρωπος ὢν
κοινῆς τραπέζης ἀξίωμ' ἔχων ἴσον
ἀκόλαστον ἔσχε γλῶσσαν, αἰσχίστην νόσον

('though a mortal man, he possessed an equal claim with gods to share their table; but he had an unbridled tongue—a disease most fatal').

324. **Jovis:** Lat. genitive of Jupiter.

325. **Tartarus** (personified as the son of Earth and Sky and father of the Giants) was conceived by Homer as lying 'as deep below Hades as the earth is below the heaven.' From Hesiod's expression τάρταρα γαίης we might perhaps infer that the word originally meant 'centre' or 'foundation' of the earth. It was the first of created things. Cf. the inscription over Hell's portal (Dante, *Inf.* iii.)—

Dinanzi a me non fur cose create,
Se non eterne, ed io eterno duro.

328. Tantalus, though he had their 'mighty marrow,' was not of the race of the Titans, who were the children of Uranus and Ge (Heaven and Earth). They were cast into Tartarus by Uranus, but broke loose and dethroned their father, setting Cronos on the throne of heaven. Later they were again hurled down into Tartarus by Zeus. In 1714 they are called the 'ancient gods' as contrasted with the younger Olympians (the third celestial dynasty).

330–1. **gewiſſes** = unfehlbares. **ehern Band:** „das ihr Denken in engen Schranken haltende Band gewaltiger Leidenſchaften" (Denzel). Cf. 86.

334. **zur Wut:** see note on 76.

339. Unless we read the first two feet as anapaests (⏑ ⏑ –), this line has six feet. Older editions have des Önomaus . . In Greek the word is a choriambus (– ⏑ ⏑ –), but the German pronunciation makes havoc of such quantities, e.g. Eumenīden, Hippodamīe, Iphigenīe, etc. Possibly Goethe pronounced it Oĕnŏmāūs. Pelops gained Hippodamia, daughter of Oenomaus, king of Elis, by bribing the charioteer Myrtilus to remove the axle-pin from the king's chariot. Oenomaus was thrown from his chariot and killed, and Pelops

won the race—which had already cost thirteen suitors their lives—and, fearful of betrayal, hurled Myrtilus into the sea. His victim, as he sank, cursed the murderer.

340–2. Pindar speaks of six sons. Atreus was older than Thyestes, and probably also than Chrysippus (A, B, and C have Chryſipp an Namen), whom Goethe calls den erſten Sohn. The mother of Chrysippus was the nymph Danais, or Axioche. According to most accounts Hippodamia fled to Midea in Argolis, where she killed herself.

355. **geſchloſſen,** 'closely linked.' The idea is that of a chain, or of a continuous row of things or persons, e.g. in geſchloſſenen Reihen ('in close ranks'). Cf. im Kreis geſchloſſen (1244).

366. **einen Sohn:** A, B, and C have ſein Name war Pliſthenes. Goethe follows the account given by Hyginus in his *Fabularum Liber*. Pleisthenes was the son of Cleola, the first wife of Atreus. The second wife, on whose account Thyestes was banished, was Aerope.

368. **dem . . die Bruſt:** cf. dem . . den Buſen, 193. But here dem is not the relative.

377. **gelaſſen:** see on 307.

383. **an ſeinem Fleiſche:** A, B, and C have ſeinem eigenen. For the idea compare the words of Ugolino's children—

> Padre, assai ci fia men doglia
> Se tu mangi di noi: tu ne vestisti
> Queste misere carni, e tu ne spoglia.

In comparison with the unerring delicacy of Goethe and Dante, how repulsive is the vulgar straining after effect in Seneca's description of the same scene in his *Thyestes*—

> Quis hic tumultus viscera exagitat mea?
> Quid tremuit intus? Sentio impatiens onus,
> Meumque gemitu non meo pectus gemit.

384. Notice the feminine compounds of Mut: Wehmut, Demut, Großmut, Sanftmut, Anmut, Schwermut, Langmut. The others are masculine.

Geſättigt: sc. hatte. Cf note on 135.

384–7. **ergreift . . fragt . . glaubt** are all dependent on the da in 383.

The graphic word **grauſend** is emphasised by the unexpected failure of the rhythm—the last syllable of the verse being omitted. A, B, and C have Atreus, der entſetzliche. Goethe has here sacrificed metre to a higher necessity, and given us a *verso tronco*.

390. The forms **wendete,** gewendet are more poetical than wandte, gewandt. Hyginus relates, 'ob id scelus etiam sol currum avertit.'

393. **der Männer** = dieſes Geſchlechtes. A, B, and C have **dieſer Unſeligen.**

394. There is only a slight shade of difference between such expressions as **viele Freunde** (many friends) and **viel Freunde** (a great number of friends). In the first case **viel** is used as an adjective, in the second it is a word denoting quantity.

396. The editions vary between **die grauenvolle** and **in grauenvolle.** Cf. (1142) **den matten Schein des Totenfluſſes.**

405. The third daughter Chrysothemis is not mentioned. See on 49. In Eur. *I. T.* (696, 915) Electra is the wife of Pylades. In the *Electra* of Euripides she is, previously to her marriage with Pylades, wedded to a country boor. Goethe seems to imagine her as unmarried.

407. Notice words, similar in English and German, which are used in German only in 'higher diction,' or in dialect, or in a rather different sense: e.g. **Raſt, Duft, Gift** (poison being a 'gift' or 'dose'), **Dogge, Blatt, Vogel** ('fowl'), **Loch, Höhle, Glocke, Frack, Koller, ſchmal, Luſt, Pinſel, Dach** ('thatch'), **Riſt** ('instep'), etc.

410. As Orestes was born many years after Iphigenia and Electra we must understand **zwiſchen** to mean 'between,' not as regards age (as in 827), but place.

412. **ſichern:** freed from care and apparently safe from further calamities. Cf. Lat. *securus.*

416. **Trojens:** see note on 49.

417. **gewonnen . . erreicht:** see note on 135.

418. **vernahm:** cf. 306.

419. **harrten ſie auf:** see note on 6. For **harren** with genitive see on 1743. Whether they were delayed by adverse winds or by a calm seems uncertain. See Introd. p. xli.

421. **erzürnt auf . . :** see note on 6.

423–4. It was Calchas who 'gave her the prize of beauty' and thus demanded her sacrifice. How she, and according to some accounts her mother, were enticed to Aulis is related in the Introduction.

426. **Haupt:** see note on 268.

429. Cf. note on 98.

430. **ich bin es ſelbſt:** notice the different form of expression in German and English. Cf. **er iſt es** (315). Cf. Gk. *ἐγώ εἰμι* (St. Mark vi. 50) and Lat. *ego sum* (Plaut. *Capt.* 1025). —Notice **Enkel** for **Enkelin.**

432. **ſpricht:** see note on 40.

443. **zu** (with article) is used much to denote purpose or destination (cf. 631, 633, etc.) where we use 'as' or 'for,' as Tuch zu einem Kleid, zur Lehre dienen, zur Reise, zum Schreiben (for writing purposes), zum Lohne, sein Geld zum Verspielen, der Tisch ist zum Ausziehen, ein Buch zum Nachschlagen (a book of reference).

445. **ihren Weg:** her way of acting. Cf. auf gütlichem Wege; die Wege der Vorsehung, etc. A, B, and C have ihre Wege. We in like manner speak of 'God's ways.' **hätte,** 'was I to have . . ?' In the first two versions it is not a question.

447. **ein Zeichen bat ich:** notice bitten and the accusative of the thing requested, e.g. nur folge mir, ich bitte dich nur dies (Goethe). With a substantive as indirect object it is rare. A, B, and C have um Zeichen (plural). One commentator is annoyed with the poet for not telling us more about this 'sign': „Der Dichter hätte, um der dramatischen Deutlichkeit willen, ausführlicher sein sollen" (Weber). I believe the 'sign' to be love for the king (see on 174) inspired in her heart (494) by the goddess, without which his suit is for her die schrecklichste Drohung. It is but natural that she should give other reasons to the king. He rightly surmises (493) that it is her own heart that supplies the motive, i.e. the Widerwillen of 1492.

450–1. These lines have passed into a proverb. Here the earlier versions contain the fully developed thought with only a slight difference in expression, viz. wenn man versagen will. Cf. Man merkt die Absicht und man wird verstimmt.

455. One can use either sich einem entgegen zu sehnen, or sich einem entgegenzusehnen, as (668) dem Wilde nach zu rennen, or dem Wilde nachzurennen. In the former cases entgegen and nach are prepositions (following their nouns); in the latter cases they are components of verbs which naturally govern a dative. As a rule the compound verb is preferred. Sometimes there is a slight difference of meaning, as in er schlug nach mir ('he hit at me') and ich will die Anspielung nachschlagen ('I will look up the allusion'); er ging nach mir and er ging mir nach; er segelte nach Amerika and er segelte dem Dampfer nach. Cf. einem sich nacharbeiten, 765.

460. **Säulen** is accusative: lit. 'from column on to columns.' Düntzer quotes also from Goethe Ranke an Ranken ('tendril to tendrils'). Cf. (1747) vom Berge zu Bergen. An earlier edition has also here zu Säulen, and Düntzer remarks „an Säulen scheint eine etwas bedenkliche Änderung Herders." The pedantry of some commentators would object to the picture offered us by Goethe on the ground that it was

not a Greek custom to decorate the columns with garlands on the birth of a child, but in the case of a boy to wind olive branches, and in the case of a girl to wind wool round the doorposts. The German taste in floral decoration differs considerably from ours. It inclines strongly towards wreaths and crosses and cushions and made-up baskets and stiff 'wired' bouquets. One sometimes sees the name of a new street encircled with a wreath, and a friend once assured me he had seen, on the occasion of the 'Jubilee' of a butcher, wreaths of sausages hung over the door of the shop. Such a scene as that in Goethe's *Tasso*, where amidst a garden-party the poet has, in spite of protests, a garland placed on his head by the Princess Leonore, is apt to strike the English reader as somewhat comic, especially when the Princess claps her hands and remarks „Wie zieret den beſcheidnen Mann der Kranz!"

469. This Euripidean diatribe against women contains perhaps a special allusion to Helen, whose story Thoas knows (see 413).

470. **dem Vater . . aus treuen Armen:** see note on 73.

472–4. **ſchweigt:** d. h. wenn ihnen keine Luſt im Buſen brennt. The sense is made clearer by the additional sentence in A and B: unerſchüttert wie ein Felſen iſt ein Weib, das einmal nicht liebt. Prof. Kock, whose verse translation of the *Iphigenie* into Attic Greek contains some very successful passages, though he (under protest) rightly renders ſchweigen by κοιμᾶσθαι, proposes ſchwelgt, which would of course make sense, but would be quite inapplicable to Iphigenia's cold refusal of the king's proposal.—**Goldne Zunge:** cf. St. Chrysostom (the 'golden-mouthed')—so called from his eloquence. As being often more eloquent than speech itself, 'silence is golden.'

479. **ſollt ich's:** d. h. ich hätte es doch erwarten ſollen.

480. As in English we can say, 'I will go pray' (*Hamlet*), so the zu is often omitted after gehen, as reiten gehen, ſpazieren gehen, etc. A, B, and C have zu handeln.

482. Cf. note on 1858 sq.

489. From Fuge, a 'joint *or* juncture' (not an anatomical joint, which is Gelenk, but a 'commissure'—where things are dovetailed or glued together), **fügen** means to 'fit together,' or 'accommodate one's self to.' Thus ſich in Gottes Willen fügen; ich mußte mich fügen, etc. Cf. notes on 540 and 1830.

492. In this sense one generally says in (or auf) etwas eingehen (=ſich auf etwas einlaſſen). Dieſes Bündnis is a kind of cognate accusative, as one might say ich will es nicht eingehen, instead of ich will nicht darauf eingehen.

494. Cf. der Trieb des Herzens iſt des Schickſals Stimme (Schiller). With the present passage cf. 1936 sq.

496. **der Sturm:** sc. (as A, B, C) der Leidenſchaft.

500. **an:** A, B, and C have auf, which was probably altered (by Herder?) because the expression Recht auf Jovis Tiſch (besides the possibility of misinterpretation) was rather too strong, suggesting almost an exclusive right, while Recht an Jovis Tiſch gives rather the idea of 'a right to sit at Jove's table.' **Jovis:** see 324.

501. **erdgebornen Wilden:** though it was the general belief of both Greeks and Romans that the human body was formed from the 'primal clay' (Hor. *Od.* i. 16), and that the first men as well as the brutes 'crept forth from the earth' (Hor. *Sat.* i. 3), neither their mythology nor their philosophy as a rule denied a divine origin to the human soul, and, although certain families, as that of the Tantalidae, were accredited with a more immediate descent from the gods, barbarians were certainly not denied the possession of a soul; indeed Aristotle extends 'soul' (though perhaps his ψυχή is rather 'vital principle') to beasts and plants with more liberality than Dante, who speaks of them in his *Paradise* as merely 'brief contingencies,' created by the forces of nature. Thoas here, in his anger, taunts Iphigenia with claiming relationship with the gods, and with looking upon him as a mere 'earthborn savage' without a soul—as Arabs call their slaves 'cattle.'

502. Buße is 'penance'; **büßen** 'to do penance for' 'to pay *or* smart for'; einbüßen 'to forfeit.' Die Büßerin is 'the penitent woman,' i.e. the Magdalene.—**Erzwingen,** 'to gain by compulsion.' Cf. erdringen, 1458.

505. The verb erkieſen is not often used except in its irregular Past Part. **erkoren.** It means 'to select.' Seine Erkorene = 'his bride-elect.' Cf. auserkoren, 707.

508. The syntax of verbs in which a separable prefix precedes an inseparable offers some difficulties. One says ich behielt und behalte es mir vor; ich wünſche es mir vorzubehalten; but ich habe mir das Recht der Überſetzung vorbehalten. Again: ich erkenne es ihm an; es fällt mir ſchwer, es ihm anzuerkennen; but ich habe es ihm anerkannt. With vorenthalten, auferlegen, etc., one cannot use such forms as ich enthalte es . . vor, but one can use vorzuenthalten, and the Past Part. vorenthalten. Cf. note on 745.

510. 'Notice the expression von alters her, "from of old," where the s is probably the genitive or adverbial termination so common in adverbs of time' (Eve).

515. For the genitive with **vergeſſen** see note on 1743.

516. **Sinne** is the form usually now used. Düntzer says that Goethe always altered **Sinnen** into **Sinne** in correcting his proofs, except where the rime did not permit, and that he must have overlooked this passage.—**Einwiegen,** 'rock to sleep,' cf. „**und ſingen und tanzen und wiegen dich ein**" (Goethe's *Erlkönig*).

523. In Eur. *I. T.* Iphigenia says, 'I blame the sophistries of the goddess, who wards off, as polluted, from her altar those whose hands are tainted with murder, or have touched a corpse, and who yet herself delights in human sacrifices' (380).

525. **einem etwas andichten** = 'to impute a fictitious charge against some one.' Cf. **er kann mir nichts anhaben** ('he can get no hold on me'); **einem eins anhängen** ('to have a fling at'); **ich maße mir das Recht an** ('I lay claim to'); **ich rechne es ihm nicht an** ('I do not set it down to his account'); **er hat ſich ein Leid(s) angethan** ('he has laid violent hands on himself'). In A, B, and C, instead of this sentence, we have the sarcastic exclamation, **verſöhnt die Unſterblichen mit Blut, und dieſen iſt das Blut der Tiere Labſal!** Our version is doubtless due to Eur. *I. T.* 388 sq., 'I deem that mortal men, being themselves prone to murder, attribute their evil nature (*τὸ φαῦλον ἀναφέρειν*) to the deity; for I believe none of the divinities to be bad.'

537. **den Dienſt:** the office or service which Iphigenia as priestess had to perform. As in Eur. *I. T.* (40) she merely performs the initiatory ceremony of consecrating the victims, which (at least in the case of animals) consisted in purification by holy water, cutting off the forelock, and sprinkling the *mola salsa* on their foreheads. See notes on 606 and 549.

Scene IV

This monologue (which is but little changed from the first prose version) is composed of lines of four feet (trochees and dactyls); and in its general structure, although the anapaest (⏑ ⏑ –) does not occur, it reminds one of the anapaestic dimeter of Greek tragedy (a metre, or measure, =two feet). The use of the trochee (– ⏑) instead of the spondee (– –) was probably adopted by Goethe on the authority of Klopstock, who gives himself considerable liberty in this respect. The scansion of the first few lines is as follows :—

$-\smile,\ -\smile,\ -\smile\smile,\ -\smile\smile$
$-\smile,\ -\smile\smile,\ -\smile\smile,\ -\smile$
$-\smile,\ -\smile\smile,\ -\smile\smile,\ -\smile$
$-\smile,\ -\smile,\ -\smile\smile,\ -$

The fourth line with its truncated ('catalectic') termination corresponds to the 'Paroemiac' which generally forms the final verse in Greek anapaests[1]—e.g. the last line of the *Prometheus*, *ἐσορᾷς μ' ὡς ἔκδικα πάσχω* ('you see how unjustly I suffer'), or the line with which five of Euripides' plays end, *τοίονδ' ἀπέβη τόδε πρᾶγμα* ('thus has terminated this affair'). It would have been more consistent if Goethe had given us another 'Paroemiac' at the end of the monologue.

538. The special reference is, of course, to her own rescue from death. Cf. 428, 511 sq., and Introd. p. xxix.

540. **Geſchick:** from the idea of 'fitting' (ſchicklich); das ſchickt ſich nicht; ſich in Gottes Willen ſchicken = ſich fügen, as 489) comes that of an ordering or dispensing Fate. Cf. Schickſal; die göttliche Fügung, etc.—**Ehern:** see note on 86.—**Dem Geſchick . . aus den Armen:** see note on 73.

547. **dein Licht:** as Moon-goddess. This beautiful picture is not given in the earlier versions.

549. **enthalten** is no longer as a rule used *actively* but only *reflexively* in this sense, e.g. ich kann mich des Lachens nicht enthalten. In the *active* it means 'to contain.' Cf. Lat. *continere* in both senses.

551. **zufällig:** i.e. even unintentionally, as it would be in her own case. **unwillig:** see on 636.

553. **böſe Stunden:** hours of remorse and despair. A, B, and C have zur böſen Stunde. Düntzer asserts that Stunde is here the right reading.—**Denn:** the sequence is 'thou savest the innocent from an undeserved fate, for . .'

555. **weitverbreitete:** cf. the Homeric *πολυσπερής* ('widely-sown'). **Geſchlechter** = *φῦλ' ἀνθρώπων* 'races of men.'

556. **friſten,** 'to prolong'; Friſt 'a space of time' 'term' 'respite,' e.g. drei Tage Friſt (Schiller, *Bürgschaft*). Sich ein kümmerliches Leben friſten 'to drag out a miserable existence.'

559. 'Permit, allow him for a while to enjoy with them the happy contemplation of their own eternal heaven.' I think that the idea is perhaps from Plato's description of how human souls in

[1] Düntzer's remark, „in v. 4 ſollte wohl ſie nach **Meer** wiederholt werden," would seem to show that Goethe's lines do *not* remind him of the anapaestic dimeter.

winged chariots, led upwards to the apse of heaven by the gods, enjoy there with them contemplation of ideal essences. **Anſchaun** is here the 'act of contemplation,' not 'aspect,' for an aspect may be enjoyed but cannot be said to be 'enjoying.' A, B, and C give the sense in simpler language: gönnen ihm auf eine Weile den Mitgenuß des ewig leuchtenden Himmels.

ACT II

Scene I

Orestes and Pylades appear on the stage as prisoners. No description is given, as in the Euripidean play, of their capture, though the fact of this has been stated (532); see Introd. p. xl.

561. **den:** a cognate accusative after the neuter verb treten. Cf. 691.

562. Orestes, no longer assailed by the Furies, who dare not enter the sacred grove, grows calmer with every step; but it is the calm of a deep despair. Schiller remarks ohne Furien giebt es keinen Oreſt. He evidently does not mean that the Furies should actually be brought on to the stage—a thing which no poet but Aeschylus has dared to do—but that Orestes in a calm frame of mind is no longer Orestes. But this criticism condemns Euripides no less than Goethe.

563. **Apollen:** accusative from the form Apoll (610). Cf. Thyeſten (1287).

568. **gewiſſen:** cf. 'certus enim promisit Apollo' (Hor. *Od.* i. 7). The word is used by Orestes in bitterness and scepticism. His sufferings were indeed to end, as Apollo had prophesied, but only with his life. Cf. Eur. *I. T.* 691, ''Tis well that I should die, suffering what I suffer at the hands of the gods.'

571. **wird's,** 'is becoming.'—**Götterhand:** Denzel says der Rachegöttinnen, but the word evidently refers to the gods in general, and perhaps especially to Apollo. The idea is similar to that in 330 sq.

574. **Enkel:** „die Mehrheit in dichteriſcher Verallgemeinerung, wie gleich darauf Ahnen von Atreus allein" (Düntzer). Atreus was slain by his nephew and step-son, Aegisthus, whose father was Thyestes.

579. **verworfen,** 'abject,' i.e. wretched and obscure. Homer states that Agamemnon was murdered at a banquet, 'as an ox at its stall.' For the ordinary story see Introduction.

Winkel: in the *Electra* of Sophocles (1493) Aegisthus says to Orestes, 'Why dost thou lead me into the house? If this deed is good, what need is there of darkness?' Orestes replies, 'Lay not your orders on me! Go there where you killed my father, that you may die on the same spot.'—**Netze:** the Gk. δίκτυα, or ἀμφίβληστρα of Aeschylus. Cf. notes on 895, 980.

581. **Unterird'schen:** Goethe calls the Furies Rachegeister, Rachegöttinnen, die Unterirdischen, die Immerwachen, Schreckensgötter, Erinyen, and Eumeniden. In Greek they are Erinyes, Eumenides, and 'venerable goddesses' (σεμναὶ θεαί). The Romans called them Furiae or Dirae. Homer sometimes mentions one Erinys, but generally Erinyes, and calls Erebos (the lower darkness) their home. Hesiod tells us that they sprang from the drops of blood that fell on Earth (Gaia) when Uranus was dethroned and mutilated by Cronos (see on 328). Aeschylus calls them 'daughters of Night,' and assigns Tartarus as their dwelling-place. He describes them as hell-hounds or vampire-like monsters, having serpents twined in their hair and eyes dripping blood. In the *Eumenides* the chorus is composed of Furies. Euripides seems to be the first to have given them wings and to have limited their number to three. In the *Orestes* (256 sq.) he calls them 'dragon-like' and 'dog-faced.' By later writers they are called Tisiphone, Alecto, and Megaera (cf. Dante, *Inf.* ix. 45 sq.). The name 'Eumenides' ('kindly goddesses') was first given them, or to such of them as accepted the verdict of Athene, after the acquittal of Orestes at Athens; see Introd. p. xxxiii. Max Müller considers *Erinys* to be identical with *Saranyu*, a mythical Vedic personification of storm and darkness, or possibly the twilight gloom (Dämmerung) of dawn which reveals deeds of darkness.

582. **die . . ihr:** see note on 40.

583–4. Cf. 752. **spürend:** scholars will be reminded of various passages in the *Eumenides*, where the Erinyes are likened to dogs in chase after their prey.

587. Cf. 1067.

588. **Larve:** Lat. *larva* 'a mask,' means also (as Gesicht, *pl* Gesichte) a 'vision' or 'phantom.' Düntzer says „eigentlich die Spukgeister böser Menschen." A, B, and C add des Erebus. Cf. „unter Larven die einzig fühlende Brust" (Schiller, *Taucher*). Lärvchen is used for a 'pretty little doll-face,' rather contemptuously. Notice that what we call a 'mask' is generally Larve or Gesichtsmaske, as Maske means also a 'domino' and a 'masquerader.'

591. **meiner Schuld:** Pylades had taken part in the murder of Clytaemnestra. For the sentiment contained in these lines scholars may compare Eur. *I. T.* 598 sq. and 709 sq.

600. „Das Bild vom Wiederaufwinden zum Leben deutet auf die Sage vom Labyrinth, aus dem sich Theseus durch den Faden der Ariadne rettete" (Düntzer).

601. **den Tod:** for denken and the accusative cf. 1765; for horchen and accusative see 1762; and for gedenken and accusative see 2117. The ordinary constructions are: denken Sie an mich! Er dachte meiner.—Sie denkt auf mein Verderben ('is plotting my ruin').—Was denken Sie von ihm?—Was denken Sie darüber?

606. See on 537. A and B have das Beil schon hebt, from which it seems that Goethe originally conceived Iphigenia as herself performing the murderous sacrifice. In Eur. *I. T.* her sword (ξίφος, 1190) is mentioned, but probably it was merely used for cutting off the hair of the victims. Readers of the *Alcestis* will remember the passage where Death performs this initiatory rite (cf. the death of Dido in *Aen.* iv.).

608. The repetition of erheben without any connexion of thought is careless. See another example, 711.

609. **Unmut:** see note on 183, and for the gender see note on 384.

610–4. There is 'tragic irony' in the assertion of Pylades that the oracles of the gods are not ambiguous; see 2107 sq. A comparison of the various passages in Eur. *I. T.* where the 'sister' (σύγγονος or ἀδελφή) is mentioned (such as 86, 1440, 1448, etc.) shows, I think, very plainly that Euripides also wishes us to regard Apollo's oracle as doppelsinnig. The possibility of anything more than a matter-of-fact interpretation is not dreamt of in the philosophy of Pylades, whose shrewdness renders impossible all true insight.

In Eur. *I. T.* 711 Orestes directly accuses Apollo of wilful deceit. Loxias, one of the names of Apollo, means 'the crooked one,' i.e. 'the dealer in ambiguous oracles.' A, B, and C in the present passage have so zweideutig nicht, als der Elende sie unmutig wähnt.

615. **dunkle Decke:** „eine gedrückte, freudlose Kindheit ward mir durch die Mutter zu teil" (Denzel). In the *Electra* of Sophocles we are given a vivid picture of the misery of Agamemnon's children.

622. **beklommen** is used especially of fear or anxiety 'grasping' the heart as if in a vice—a metaphor that finds various forms of expression in German. Cf. das Herz zusammendrückt (572).

623. **wie:** probably 'to see how.' But A, B, and C have wenn sie weinte.

628. **der Tag:** evidently the day of Agamemnon's murder by his wife. It can scarcely be objected that Orestes omits much

that took place before that day, or that he was not present at Mycenae at the time of the murder.

631. **zu,** 'for.' See note on 443, and cf. zu ihrem Dienſt (633), and zum Geleit (635).

636. **unwillig:** not (as in 552) 'involuntary,' but 'indignant' (as 1243). Unwille is used exclusively in the sense of 'indignation' or 'resentment.' The parting soul of the great king is indignant at his shameful death. *Orcus* is a Latin name of death, or the realm of death.

639. **worden:** the ge is generally omitted only when another Past Part. precedes, as er war ſchon erſchlagen worden. Kommen is sometimes used thus instead of gekommen, e.g. ich bin weit in der Welt 'rum kommen (Schiller, *Lager*, 1934).

642. **mag,** 'wish.' Cf. ich mag es nicht; ich möchte es gern, etc.

644. A, B, and C have zum holden Freiort ward. **die freie Stätte:** a more poetical form than the ordinary Frei-ſtätte ('asylum,' 'sanctuary'). The original version seems almost preferable. The father of Pylades was Strophius, king of Phocis, who was married to Agamemnon's sister, Anaxibia. See 1010.

651. **in meine Seele ſpielteſt:** lit. 'didst play thy happiness into my soul,' i.e. 'didst by thy merriment inspire my soul with happiness.'

652. For vergeſſen with genitive see note on 1743.

653. **ſchwärmte:** see on 18.—**hingeriſſen,** 'carried away.'

654. Notice that the *colon* in German is generally used only to introduce a sentence in *oratio directa*, or in explanation or amplification of what has been already stated. Meine is therefore in *oratio directa*, and refers to Pylades, not Orestes. B and C have mit deiner Liebe zu mir begann dein Elend.

656. **das Ängſtliche:** i.e. (as in A, B, and C) das Schwerſte von meinem Schickſal.

667. **ich weiß die Zeit, da . . :** for this use of da see note on 56.

668. **dem Wilde nach:** see note on 455.

669. **dereinſt . . hofften,** 'hoped at some future time to . .' Cf. 978.

670. A, B, and C have the plural unſern Ahnherrn. The singular is here used collectively, not with any special reference. In a general way he attributes to their ancestry deeds like those of Theseus, Hercules, and other such heroes.

671. **dem Ungeheuer . . auf der Spur:** we should rather say 'on the track of . .'

673. The construction is: und da wir dann . . saßen, und da die Wellen . .,' etc. **Wellen:** the waves of the Gulf of Corinth, on the northern shore of which Phocis lay.

678. **drangen** (from dringen), 'came thronging.' A, B, and C have gingen . . auf. The idea is that of the stars appearing in their countless numbers as the darkness deepens rather than „wie bei näherer Betrachtung immer neue Sterne aus dem dunkeln Himmel aufzutauchen scheinen" (Denzel).

681. **dringt:** „hier im Sinne von drängen, wie auch sonst bei Goethe" (Düntzer). But though drängen is more usual in such a connexion (es drängt mich; die Gedanken drängen sich ihm zu, etc.) it is transitive, while dringen (e.g. die Sonne dringt durch die Wolken) is intransitive. The sense is not die Seele drängt uns, but die Seele dringt vor, i.e. 'presses forward to accomplish.' Cf. drangen, 678.

684. The idea is that of a storm-cloud or an avalanche gathering size as it rolls onward.

687. 'When, resting in the shades of evening, the youth drinks it in mingled with the tones of the harp.'

689. „Wie biblisch: eitel Mühe und Stückwerk" (Düntzer).

690–2. **was vor uns flieht:** i.e. the dreams of glory and the gigantic shadows of our ancestors.—**des Weges:** for the genitive after achten see on 1743.—**den wir treten:** see note on 561.—**Tritte** (A and B have Stapfen, C has Tapfen), 'footprints,' which are the 'traces of their earthly life,' and show that they too, as mortals, trod the common earth.

696. The picture is that of some great Brocken-shadow enthroned on mountain heights amidst golden clouds. Düntzer asserts that golden here does not mean 'gilded by sunlight,' but simply 'glorious.' Surely the former is the more natural meaning. See note on 1196.

699. **o Jüngling:** a rather oratorical and patronising form of address, considering the respective ages of Pylades and Orestes. A, B, and C have für das, was sie durch dich, den Jüngling, schon gethan. Pylades regards the murder of Clytaemnestra as a deed grateful to the gods.

706. **erste, letzte Lust:** in A, B, and C this sentence does not occur. Some editions have höchste, which Düntzer accepts as the right reading, remarking „wesentlich verschieden ist das von Goethe in Prosa gern gebrauchte das Erste und Letzte, das A und O." But this sense meets the present case very well. Notice the expression der erste beste . ., e.g. Schicken Sie mir den ersten besten Arzt 'send me the first doctor you can find.'

707. **auserkoren:** see note on 505.

708. **doch,** 'nevertheless,' i.e. although I was forced by the command of the gods to kill her.

710. **Wink,** 'behest,' as 292. From Grund in the sense of 'bottom of sea' we have various expressions, as zu Grunde richten; zu Grunde gehen; auf den Grund geraten (of a ship); auf dem Grunde sitzen; den Grund verlieren, and keinen Grund finden (of a swimmer); einer Sache auf den Grund gehen ('get to the bottom of a matter'), etc.

711. **es . . gerichtet:** the metaphor is that of an arrow, or a spear, directed at an object. The sense is, 'the gods have made the house of Tantalus the special object of their anger.' Es is often used pleonastically, as in the English 'to lord it' 'to have it out,' etc., e.g. er wird es kriegen 'he'll catch it,' es einem sagen 'to give one a bit of one's mind.' Cf. the use of eins, e.g. ich versetzte ihm eins ins Gesicht 'I gave him one in his face.' The repetition of gerichtet in the course of two lines strikes one as careless.

715. **nimmt . . hinweg,** 'carries off as a prize' 'earns.' Erben is used both transitively and intransitively. The construction is es erbt der Eltern Segen auf ihre Söhne. A, B, and C have ist erblich. The sentiment is rather Jewish than Greek.

720. **verderbt:** in one edition verdirbt (probably an emendation by Herder). Verderben is sometimes used as a weak verb. Eve says 'intransitive strong, transitive weak; but the strong forms are often used for the intransitive.' Verdorben is the ordinary Past Part., but one says die verderbte Jugend, etc.

722. **Schwester:** see on 610.—**Apollen:** see on 563.

723. **Delphi:** A, B, and C have Delphos, and the original edition (Göschen) of the last version has Delphis. See prefatory note to Act I. and 1609.

727. **der Unterird'schen:** cf. note on 581.

729. **geruhig**=ruhig. Cf. getreu and getreng; also notice gelind, gefräßig, geräumig, geschwind, gewärtig.

732. **ausgelegt,** 'explained,' i.e. tried to discover the meaning of the past and to draw conclusions as to the future, past and future being for the wise man 'bound up' together.—For **Rat** see note on 279.

734. **schnet sich von . . weg:** see note on 6.

738. **auferlegt:** see remarks on such compounds, 508.

739. „Mit dem nachschlagenden hier weist Pylades auf den Tempel hin" (Düntzer).

739. **gezwungen,** 'by compulsion,' i.e. as prisoners. A, B, and C have an die Pforte ſchon geführt.

740–3. Notice the essential difference between the assertion of Iphigenia (494) that the gods speak to us through our *heart*, and the utilitarian pietism of Pylades, who fancies that the gods speak to him through his Klugheit—his clever explanations of the divine will. These lines are a masterpiece in delineation of character.

745. **der viel verbrach,** 'who grievously transgressed.' The reference is to such heroes as Hercules.—**legt ihm auf:** notice that in such cases (cf. 1707) the simple uncompounded verb is used, as it is not possible to say either erlegt ihm . . auf, or auferlegt ihm. Cf. auferlegt, 738, and see note on 508.

746. **enden:** generally vollenden.

747. **büßend:** see note on 502.

752. Cf. 583.

754. **mir** is governed by entgegen ſprudelnd. Notice the difference between ſprudeln ('to spout out *or* up' like a geyser) and ſtrudeln ('to eddy'). A, B, and C have wie aus . .

759. 'If there is need of combined powers for action.' Bedürfen, especially in the impersonal es bedarf, takes more frequently the genitive than the accusative; begehren (522) and brauchen take more frequently the accusative. Cf. mangeln, 129.

zur That: see 443.

762. Düntzer says „Vorbild des Pylades war hier wohl der den Neoptolemus beredende Ulyſſes im Philoktet des Sophokles." The Homeric Odysseus, in whom cunning is more than outweighed by courage and loyalty, is perhaps the model here, rather than the mean sophistical character generally depicted by the tragedians. In the *Orestes* of Euripides a slave thus describes Pylades: 'like Odysseus, of evil wiles and silently crafty, but loyal to his friends; bold in coming to the rescue, skilled in warfare, and a bloodthirsty serpent.'

765. **ſich nacharbeitet:** see note on 455. Hercules is perhaps here the hero especially meant. Cf. Hor. *Od.* iii. 3, 'hac arte Pollux et vagus Hercules Enisus arces attigit igneas'; and *Ep.* II. i. 5 'Romulus et Liber pater et cum Castore Pollux, Post ingentia facta deorum in templa recepti.'

775. The separable prefix **dar** (cf. daraus, daran, etc.) adds to the verb the meaning of 'in front of,' e.g. darſtellen ('exhibit' or 'offer'), darbieten, darreichen ('present'), darbringen ('offer'), darlegen ('expound'), etc.

777. That Iphigenia might be an Amazon was rendered probable by the fact that the Amazons inhabited a city, Themiscyra, on the river Thermodon in Pontus, on the southern shore of the Euxine (Black Sea), nearly opposite to the Tauric Chersonese. In Eur. *I. T.* Orestes discovers at once that Iphigenia is an Argive, but Pylades doubts the fact.

783. **verderben:** see note on 720.

784. **wilde,** 'savage,' probably in both senses of the word. It must be supposed that the captives had already learnt from their captors the character of the king and their impending doom.

787. **gewöhnet . . an:** see note on 6.

792. **den du gefaßt:** see note on 135.

796. **du gehst:** Gottfried Hermann, the celebrated scholar, among other excellent criticisms on Goethe's play, has pointed out that the captives have too much liberty. See on 1368.

797. **treff' ich dich noch:** apparently he does not do so. See note on 926.

Scene II

798. Cf. Eur. *I. T.* 479, where Iphigenia asks *πόθεν ποθ' ἥκετ', ὦ ταλαίπωροι ξένοι;* ('whence are ye come, O pitiable strangers?'); but in the Euripidean play she knows already that they are Greeks, and wishes to learn from what part of Greece they come (495).

801. Cf. below, 926. 'The untying of victims, so as to be left *ἄφετοι*, free and unrestrained, was part of the rite, because a voluntary surrender was thought greatly to enhance the value of the offering' (Paley). In Eur. *I. T.* 468 Iphigenia says, 'Loose the strangers' hands, that they may be no longer fettered, being consecrate.'

803. In Eur. *I. T.* they show no surprise at her talking Greek. Linguistic difficulties form a legitimate subject for comedy (and Goethe has been blamed for trenching here too closely on the comedian's province), but all serious art presupposes a common language. Here we have a Greek expressing in German his delight at hearing the welcome tones of his mother-language.

805. Phocis touches on the Gulf of Corinth. See 675.

810. **dein bedarf:** see note on 759.

812. Cf. vom alten Bande löset ungern sich die Zunge los, 300. Such expressions are common in Greek. Cf. the strange

metaphor, 'a great ox is standing on my tongue' (Aesch. *Ag.* 36). From verhängen in the sense of ordaining or decreeing (der Richter verhängte drei Tage Haft über den Gefangenen) comes Verhängnis 'destiny' or 'fatality.'

814. **Herkunft:** see note on 255.

817 sq. See on 952.—**Geschick:** see note on 540.—**gebracht** (hat): see on 135.

824. This fiction of Pylades is criticised by Hermann (see note on 796) as objectless and as impeding the action of the play. In Eur. *I. T.* Orestes hesitates to reveal his name from the natural desire not to bring disgrace on his illustrious family by his impending shameful death. But the List und Klugheit of the fiction develop the character of Pylades, and lead up to the Unseliger, du bist in gleichem Fall (see 1071–5) by which the recognition of Orestes by Iphigenia is introduced. The ingenuity of some commentators has discovered fancied meanings in the names (Cephalus = 'clever,' from κεφαλή 'head'!) invented by Pylades. In the *Odyssey* (xi. 165 sq.) Ulysses, before discovering himself to Penelope, feigns that he is a Cretan. The Cretans were (like the Phoenicians) great navigators and adventurers, and were notorious as 'liars.'

831. **des Vaters Kraft:** an Homeric expression (βία, μένος, ἴς).

835. **neigte mich:** A, B, and C have ich war dem ältesten immer mehr gewogen. Geneigt is 'inclined' from the vertical, gewogen from the horizontal (Wage = 'a balance'). Both are used especially of the feelings.

840. **hieß . . erwarten:** see note on 211.

843. **dargestellt:** see note on 775.—**du weißt's:** possibly (as Lat. *dixi*) 'you have heard all.' But A, B, and C have das weißt du—with reference merely to the preceding sentence.

845. As in English, all towns, whether so essentially feminine as Roma, Troja, Hamburg, etc., or masculine as Düsseldorf, or so distinctly plural as Athens, Wells, Baden, Sachsenhausen, etc., are referred to as es, cf. unseliges Mycen, 967. **es liegt:** for emphatic brevity cf. *Troja fuit*, and Dante's no less celebrated *egli ebbe?* (*Inf.* x. 67). Cf. sie leben, 982.

847. Notice *reflexive* verbs that govern a genitive, e.g. erbarme dich unser; er nahm sich des Kindes an; des rühme der blut'ge Tyrann sich nicht, etc.

849. **schone seiner:** see note on 1741.

855. **zum Raube:** see note on 443. Pylades is not merely actuated by the motive of sparing his friend; he fears that the open-hearted Orestes may betray the object of their coming. Notice

that Pylades (839) had not been so imprudent as to mention the conditions under which Apollo had promised his help.

861–2. **heißen uns . . denken:** see note on 211.—**Barbaren:** originally the word *βάρβαροι* was not one of contempt, but merely meant 'non-Greek.' In Homer the Trojans (a Pelasgian people) are not called 'barbarians.' The tragedians give them this name. In Latin they are often thus, contemptuously, called 'Phryges.'

863. **mit seinem schönen Freunde:** i.e. Patroclus. His bravery rather than his beauty is mentioned by Homer, who speaks however of the beauty of his eyes (*Il.* xxiii. 66). He was slain by Euphorbus and Hector, who despoiled him of the armour which Achilles had lent him. The death of Achilles is not described in the *Iliad*, though it is alluded to (xxi. 278). It is mentioned in the *Odyssey* (xxiv. 36), but it is not stated by whom he was slain. The later accounts differ very much. The common story is that he was struck in the heel (the only vulnerable part of his body) by an arrow discharged by Paris and directed by Apollo. He and Patroclus were buried in the same tomb on the shore of the Hellespont.

864. **zu Staub:** sc. geworden; see note on 76.

865. **Palamedes,** son of Nauplius, of Euboea, is described by the tragedians as a sage and poet, who joined the Greeks in their expedition against Troy, and was, through the envy of Ulysses, accused of treason and put to death. The story is not found in Homer, and is derived probably from the *Cypria*. See Introd. p. xxviii.

Ajax Telamons: sc. Sohn; a bold imitation of the Greek construction, though it should rather be Telamons Ajax. Quite as bold is des Vaterlandes Tag, imitated from such Homeric expressions as 'the day of slavery,' etc. It means the day of return to one's fatherland (*νόστιμον ἦμαρ*), and has nothing to do with 'light' or 'sun.' Cf. der Tag des Bluts, 978.

869. **liebes Herz:** see note on 923.

870. Cf. Hom. *Od.* v. 306 *τρισμάκαρες Δαναοὶ καὶ τετράκις* . . etc. ('thrice and four times happy Greeks . .') and Vergil's 'Terque quaterque beati, quis . . contigit oppetere.'

874. **Gott** refers especially to Zeus and Pallas Athene. The fate of the Locrian Ajax is described by Vergil (*Aen.* i. 42). The wanderings of Menelaus and Ulysses and the death of Agamemnon himself are also alluded to.

878. **Mycenens:** from the form Mycen (967); cf. Aigisthens, 881, 916 etc., and Lyäens, 1188. In Eur. *I. T.* Orestes, when

questioned by Iphigenia about Agamemnon, exclaims, 'I know not. Refrain from this subject, lady!' Here again Goethe and Euripides differ widely in their motives.

881. **berückt,** 'entrapped,' with an allusion to the Netze des Verderbens (917).

885. **Wort,** 'tidings.' Cf. note on 307.

887. **nachbarlich:** „als Nachbarin" (Düntzer). A and C have vielleicht bist du die Tochter eines Gastfreunds oder Nachbars. Cf. gastfreundlich verbunden, 985, in a similar question by Orestes.

889. **der erste . . meldet:** cf. the use of πρῶτος and *primus*. A and C have the more common daß ich der erste bin, der . . meldet.

891. For details see Introduction. Scholars will be reminded of many passages in the Greek tragedians. Cf. especially Aesch. *Ag.* 1380 sq., and *Choëph.* 485 sq.

895. **künstlich sich verwirrend,** 'artfully self-entangling.'

899. According to Aeschylus Clytaemnestra alone slew her husband. Sophocles and Euripides make Aegisthus share in the murder. See note on 579; and as to the weapon used see note on 1036.—**verhüllt:** some take this to mean 'obscurely' or 'ingloriously.' Cf. im verworfnen Winkel, 579. Others, as if it were sich verhüllend, remind one that Caesar veiled his head when stabbed, and assert that Goethe had in mind the celebrated picture by Timanthes, in which, at the sacrifice of Iphigenia, Agamemnon was thus represented. But such voluntary 'veiling' is, of course, impossible in the present case. It probably has the same sense as the words of Aeschylus, αἰσχρῶς . . βουλευτοῖσιν ἐν καλύμμασιν, i.e. 'shamefully wrapped in treacherous envelopments,' and combines the idea of an obscure and shameful death with the fact that his face was actually enwrapped in the fatal web.

904. Clytaemnestra was, according to Aeschylus, actuated mainly by the desire to revenge the (supposed) death of Iphigenia. Her character as depicted in the *Agamemnon* and the *Choëphoroe* is not without dignity. Paley compares her 'heroic avowal on the plea of justice' with the mean cowardly character of Aegisthus, who was influenced only by personal motives.

907. **entschuldigte:** imperf. subjunctive. With the following lines cf. 424 sq.

914. **ihr . . ins Herz:** see note on 193.

919. In Eur. *I. T.* (660 sq.) Orestes says, 'Who is this maiden? How, like a Greek, she asked us about the Trojan woes and the

return of the Achaeans . . and how she pitied the ill-fated Agamemnon and inquired of me about his wife and children ! '

923. **liebes Herz:** cf. 869. This is possibly merely the Homeric *φίλον ἦτορ* or *φίλη κραδίη*. (In Homer *φίλος* 'dear' is used of parts of the body where we should merely use a possessive pronoun.) But in Eur. *I. T.* 344 Iphigenia addresses her heart as *ὦ καρδία τάλαινα* ('O wretched heart!'), and probably Goethe had this passage in mind. Cf. *Medea*, 1242, 1244. As Prof. Kock reminds us, Aristophanes ridicules the expression in his *Acharnians* (485, etc.). Cf. also Plautus *Capt.* 636, where the slave Tyndarus bids his throbbing heart to 'go and crucify itself.' A, B, and C do not give this exclamation, but have instead Steh' du, Minerva, mir mit Weisheit bei. For a similar alteration see note on 218.

924. **dem Stern . . entgegensteuern:** see note on 455.

ACT III

Scene I

926. At the end of Act II. Sc. i. Pylades says to Orestes, „eh' sie mit dir spricht, treff' ich dich noch." He does not seem to have carried out his intention. We are also left in some perplexity as to where Orestes has been ever since he left the stage; whether he has been alone, or with guards; whether Iphigenia now finds him on the spot where she had left Pylades; and what has become of Pylades, who is already unfettered. It is scarcely conceivable that both the prisoners are on the stage, at different ends, during the whole of the last scene, and are discovered in these positions at the beginning of a new Act. Doubtless such neglect of external form to some extent justifies critics in calling the play 'undramatic.'—**Ich löse deine Bande:** see note on 801.

927. **zum Zeichen:** see note on 443.

930. Most commentators quote Shakespeare (*Romeo and Juliet*, v. iii.)—

> How oft when men are on the point of death
> Have they been merry ! which their keepers call
> A light'ning before death.

937. **aufgebracht,** 'incensed,' as 874.

939. **Folgerin:** see note on 161.

942. **ſtreifte,** 'might graze or brush against,' i.e. with his garment. Images of the household gods (*θεοὶ πατρῷοι*, Penates) were set around the hearth in Greek and Roman houses. Cf. 1612.

945. **die ihr mir . . entgegenbringet:** see note on 40. See also note on 455. What difference would it make in the sense if it were die ihr mir entgegen . . bringet?

946. **von Eltern her:** cf. von Alters her, 510.

947. **das innre Herz** is the same as the more common das Innerſte (1171, 1187, etc.). Cf. im tiefſten Herzen (1172). Herz im Herzen occurs in one of Goethe's Lieder. Cf. *Cor Cordium*, the inscription on Shelley's tombstone.

952. Notice that Iphigenia refused to reveal herself to Pylades (817). She seems instinctively drawn to her unknown brother, and promises to him, though a stranger, what she had not only for some twenty years refused to the barbarian king, but had been unwilling to grant Pylades, though a Greek.—**Jetzo:** poetical for jetzt.

956. **ſtumm,** 'mutely'—expressive of the cold sinister silence of their reception. Cf. mit kalter, fremder Schreckenshand erwartet (278).

957. **jung:** on the question of her age see Introd. p. xxx. note.

958. **ſcheuen:** mostly of animals; but it is often more picturesque than ſchüchtern. Here it gives the idea of a timid hind, and suggests the coming sacrifice.

961. **Olymp:** here probably in the sense of 'heaven.' But in older Greek mythology Mount Olympus (about 8000 ft. high) was conceived to be the actual abode of the (third dynasty of) the gods and demigods. The heaven stormed by the Giants was Olympus itself, not the sky. Düntzer is in error when he says „daß die Helden der Vorwelt im Olymp wohnen, iſt eine den Alten fremde, nach unſrer älteſten Sage in Walhalla gebildete Vorſtellung."

966. **Frauen:** see on 24.

967. **du ſagſt's:** a Greek expression, e.g. Matth. xxvi. 64, xxvii. 11, etc.

unſeliges Mycen: see note on 845.

968. **Tantals Enkel:** Atreus and Thyestes.

970. Cf. die Schlangenhäupter ſchüttelnd (1136). Notice the force of Un in such words as Unkraut, Untier, Unmenſch, Unweſen, e.g. im Gebirge treiben Banditen ihr Unweſen.

972–3. **Kindeskinder:** Denzel remarks, „von Kindeskindern (Oreſt, Iphigenie) konnte ſie eigentlich erſt am Schluſſe dieſes Auftritts reden." But we need not be quite so ſpitzfindig.

Wechſelwut: not 'intermittent fury' (as Wechſelfieber), but 'mutual fury' (as Wechſelheirat 'intermarriage'). It is possibly an imitation of ἀλληλοφόνους μανίας, 'mutual-murderous madnesses' (Aesch. *Ag.* 1557; Dind.).

973. **zur:** see note on 443.

975. The 'darkness of horror' had prevented her (918) from hearing the rest of the story from Pylades, who had passed himself off (824) as the brother of Orestes.

977. **das holde Kind:** in the *Iphigenia at Aulis* of Euripides the child Orestes is present at the sacrifice of his sister, who, holding him in her arms, thus addresses him: 'Brother, though but small ally for those who love thee, join thy tears with mine and beg our father not to kill thy sister.' In Eur. *I. T.* (834) Iphigenia says that when she departed from home she left him 'a tender babe in the arms of his nurse.' —**dereinſt:** 669.

980. **des Avernus:** Lake Avernus (now Lago Averno), near Cumae, fills the crater of an extinct volcano. In the Augustan age Agrippa connected it with the Lucrine Lake, which in 1538 was filled up by the rise of the volcanic hill Monte Nuovo. The name is possibly derived from the Gk. ἄορνος ('birdless'), the belief having prevailed (as in the case of Glendalough in Ireland) that birds attempting to fly across it were killed by the mephitic vapours. On its banks, according to old myths, dwelt the fabulous Cimmerians (the original inhabitants of the Tauric Chersonese were also called Cimmerians) in perpetual darkness. In a cave on the south shore of Avernus lived the Cumaean Sibyl, visited by Aeneas (Verg. *Aen.* vi.). At the inner extremity of the cave is the 'bocca dell' Inferno,' known to most tourists. It was through this cave (described by Vergil as a mighty temple) that Aeneas entered Hell. The word 'Avernus' is used by Latin poets as a synonym of Hell, or Death. Cf. Netze des Verderbens, 917.

982–4. This exquisite passage was one which especially roused the wrath of the Zürich 'Patriarch' Bodmer, who savagely criticised the *Iphigenie*. The 200th anniversary of Bodmer's birth was last year (1898) celebrated in Zürich by his admirers. —**Jovis:** see notes on 324, 500.

985. Cf. note on 887.

990. That a 'sorrow's crown of sorrow is remembering happier things' is a sentiment found in many writers. Shakespeare speaks of comparing 'dead happiness with living woe' (*Rich. III.* IV. iv.). Boëthius tells us that 'the unhappiest kind of ill-fortune is to have been happy and to be so no longer'—a passage which probably suggested Dante's 'nessun maggior dolore . .' (*Inf.*

v. 121). Cf. Eur. *I. T.* 1120 μεταβάλλει δ' εὐδαιμονία· τὸ δὲ μετ' εὐτυχίαν κακοῦσθαι θνατοῖς βαρὺς αἰών ('but prosperity changes, and to fare ill after happiness is for mortals a grievous existence').

996. **weder . . weder:** „eine altdeutſche, durch den Voſſiſchen Homer zurückgerufene Sprachform für weder . . noch" (Weber). A, B, and C give the sense rather more distinctly: ſie ſei den Göttern überlaſſen. Hoffnung und Furcht hilft dem Verbrecher nicht.

999. **ihr eigen Blut:** cf. an ſeinem Fleiſche, 383.

1002. **Schwingen:** cf. Fittiche, 665. The word is only used in elevated language, mostly in the plural, also in a figurative sense as here. Cf. die Schwingen des Geiſtes, des Windes, etc.

1005. **ins:** notice the *direction* expressed by the accusative, which we cannot so easily give with such verbs as 'conceal' 'save' etc. See note on 6, and cf. 1225 and 1581.

1007. **er** (dein Mund) **darf . . :** Orestes feels instinctively compelled to reveal everything to his unknown sister. Cf. note on 952.

1009. **da:** see note on 56. In the account of the return of Orestes, and the death of Clytaemnestra and Aegisthus, Goethe has mainly followed Sophocles.

1011. **Schwäher:** „hier Schwager, öfter Schwiegervater" (Denzel). For **Strophius** see note on 644. Schwieger and Schwägerin are also sometimes confounded.

1017 sq. **unverſehen,** which generally means 'unprovided,' is sometimes used (as 1900) for unerwartet or unverhofft. In the *Electra* of Sophocles the old 'Paedagogos,' who eight years before[1] had taken the child Orestes to Phocis and now returns with the two friends, relates to Clytaemnestra how her son had been killed in a chariot-race, and soon afterwards Orestes comes on the stage bearing an urn in which are supposed to be his own ashes.—**Oreſtens:** cf. Aegiſthens (881), Myceneus (878).

1027. This incident, as well as that of the dagger (1036), is due to Goethe's imagination, although the bloodstains are mentioned by Aeschylus and Euripides. A, B, and C have oft geſcheuerte Steine ('oft-scrubbed stones'). In Aeschylus it is Pylades who urges Orestes to the deed, but in Sophocles Electra incites him and utters exulting words when she hears the shrieks of her mother.

[1] Homer says eight. See Introd. p. xxx. note. The scholiast on the *Electra* says twenty. This is evidently a mistake. Accepting 1184 B.C. for the fall of Troy, and 1183 for Agamemnon's death, Clytaemnestra was killed about 1175, and the date of events of our play would be about 1167 B.C.

1032. Cf. on 615.

1035. **ſtiefgeworden** is a bold but successful creation. The step-mother (*μητρυιά*) was in ill-repute among the Greeks. Cf. *μήτηρ ἀμήτωρ* ('a mother who is no mother'). Notice the strange German expression eine Rabenmutter.—**warteten** and genitive: see note on 1743. Notice that the verse has six feet, like the iambic trimeter of Greek tragedy.

1036–7. These lines do not occur in the older versions. The idea was probably suggested to Goethe by a passage in Euripides (*I. T.* 823) in which 'Pelops' ancient spear' is mentioned. The ordinary version is that Agamemnon was slain with an axe. In the *Electra* (485) Sophocles speaks of 'the ancient double-edged axe' used at the murder. Cf. 'at hunc liberta securi Divisit medium, fortissima Tyndaridarum' (Hor. *Sat.* I. i. 99). Of his unfinished *Iphigenie von Delphi* Goethe says, „Elektra . . erſcheint in dem Tempel des Apoll und widmet die grauſame Axt, die ſo viel Unheil in Pelops' Hauſe angerichtet." Aeschylus, however, speaks of the sword (*ξίφος*) of Aegisthus (*Choëph.* 1011). The idea of fatality attaching to a certain weapon is, perhaps, more used by modern writers (as by Grillparzer in his *Ahnfrau*), but was not unknown to the Greek tragedians. Ajax, according to Sophocles, killed himself with the sword of Hector, and Jocaste in the *Phoenissae* of Euripides stabs herself with the sword with which her son Eteocles had been slain by his brother.

1039. Düntzer well compares the Homeric description of heaven (*Od.* vi. 42 sq.).—**den reinen Tag** is cognate accusative, 'pure life.'

1040. **immer neuen** = ſich immer neu bildenden. „Ausdruck des leichten ätheriſchen Lebens der Götter" (Denzel).

1044. I do not know that a flame was kept perpetually burning in the sanctuary of any Greek deity except Hestia (Lat. *Vesta*), whose sacred hearth usually stood in the Prytaneum ('town-hall'). Fire from this hearth was taken by founders of colonies, and if extinguished the sacred flame was re-lit only by means of friction or burning-glasses.

1052. **gärend,** 'fermenting.' The putrefying blood is supposed to give forth vapours which take the form of a phantom.

1054. In a terrible scene Aeschylus makes the ghost of Clytaemnestra appear and call upon the sleeping Furies (who groan and mutter in their sleep) to awake and renew their pursuit of Orestes (*Eum.* 94 sq.). Notice the irregular rhythm of the following verses, and the broken line der Mutter Geiſt, denoting the intense emotion of the speaker.

1058. For the Furies see note on 581. Compare Milton's description of Death as a vulture (*P. L.* x.). A and B have **wie ein hungrig Heer von Geiern.**

1061. **Zweifel:** not 'despair' (**Verzweiflung**), but the agonising doubt as to the motives that have led to a deed such as matricide.

1062. This vapour is not (as 1062) the 'bloody breath' of the Furies described by Aeschylus (*Eum.* 137), by which they scorch the fugitive, but a vaporous gloom which they draw after them from the regions of Acheron, the infernal river. Within the eddies of this cloud (the misty consciousness of guilt) the endless contemplation of the deed looms ever larger and rolls ever nearer towards the culprit, like some winged monster (as in 1002) 'flapping its dark pennons round his cowering head.' Cf. 551–3.

1067. Cf. **der Erde ſchöner, grüner Teppich ſoll kein Tummelplatz für Larven ſein** (587). Homer represents the Furies as called up from the depths of Erebos, and entitled to 'tread the god-sown earth' as avengers by the commission of some deadly sin.—**treten:** for betreten; see on 561.—**gottbeſät:** perhaps with special reference to Demeter (Ceres).

1074. See note on 824.

1080. **zur Falle,** 'as a snare.' See note on 443. Notice again that Orestes instinctively feels Iphigenia not to be a 'stranger.' See note on 952. The broken line **ſei Wahrheit** indicates a pause.

1088. **erfindet:** 2nd pers. pl.

1089. In Eur. *I. T.* when Orestes asks Iphigenia 'What tomb will receive me when I die?' she answers, 'Sacred fire within (the temple) and a broad-mouthed chasm of rock.' Possibly after the body had been burnt on the Moloch-fire the charred remains were cast into a rocky chasm. Goethe conceives the bleeding body to be cast from a crag on to the shore. Distinct allusions to Moloch- or sun-worship will be found in Eur. *I. T.* 626, 685, 1155 and 1207 (Paley's edition).

1093. Hermann, perhaps rightly, says that it is not natural that Orestes should withdraw as soon as he has revealed himself. But he only steps aside, perhaps, buried in his thoughts, and has no suspicion how his words have affected Iphigenia. A and B do not give **er entfernt ſich.**

1097. **dir an die Hände:** see note on 73. The three earlier versions, in which this monologue differs very materially from our text, give **ſoll der Menſch die Götter wohl bitten? Sein**

kühnſter Wunſch reicht der Gnade, der ſchönſten Tochter Jovis, nicht an die Kniee. The truth and beauty of the conception are much enhanced by the alteration of Gnade into Erfüllung. The 'gigantic form' resembles that of Copia ('Abundance') with her Horn of Plenty.

1100. **an dem Übermaß:** notice the use of an in many cases where we should say 'in,' e.g. after reich, arm, ſtark, etc., and after verbs denoting recognition, gain, loss, want, etc. —**kennt** = erkennt.

1107. **wenn,** 'whereas' or 'while.' Während and wo are more commonly used in this sense. Cf.—

> Fehlet Bildung und Farbe doch auch der Blüte des Weinſtocks,
> Wenn die Beere gereift Menſchen und Götter entzückt
>
> (Goethe, *Röm. Eleg.*).

Stern- und Nebelhülle: A, B, and C have geſtirnte Hülle.

1108. **gelaſſen:** cf. 307, 377.

1112. **ſie ertrotzend,** 'seizing them defiantly.' For the force of er see note on 130. Notice that it converts trotzen into a transitive verb governing the accusative.

1114. **genießen:** here with accusative. See note on 260. A, B, and C give here a curious passage which is worth quoting, though rightly erased by Goethe: aus dem Blute Hyazints ſproßte die ſchönſte Blume, die Schweſtern Phaëtons weinten lieblichen Balſam, und mir ſteigt aus der Eltern Blut ein Reis der Errettung, das zum ſchattenreichen Baum Knoſpen und Wuchs hat.

1115. **den Schatten des . . :** „wie dem Freunde der Schatten des Freundes" (Denzel). Notice the use of the definite article where we prefer the indefinite, e.g. durch ein gutes Wort der Frauen (213). Possibly Goethe had a passage of Homer in mind where the shade of Patroclus, which appears to Achilles in a dream, fades away 'like smoke' under his embrace. Iphigenia cannot well refer directly to this, as she knew nothing of it. Cf. Hom. *Od.* xi. 206, and 'Ter conatus ibi collo dare brachia circum, Ter frustra comprensa manus effugit imago' (Verg. *Aen.* vi. 700), of which **dreifach ſchmerzlicher** seems a reminiscence. See also Eur. *I. T.* 482, quoted in note on 1510. The next line has six feet.

1123. **mit nichten,** 'by no means'—a rather prosaic expression much affected by Goethe. Cf. 2064. For the termination cf. dannen, wannen, dorten.

1125. **in deinen Schleier:** i.e. the veil of a maiden priestess of Artemis. The idea that it may refer to the veil presented to

Ulysses by Leucothea (*Od.* v. 346) is rightly rejected by Düntzer. For the accusative cf. 1581 and 1005.

1126. **der Immerwachen:** see note on 581. Sophocles (*Electra*) calls them 'ever watchful.'

1129. For **chern** see note on 86. In the *Electra* of Sophocles (491) we have χαλκόπους Ἐρινύς ('brazen-footed Erinys'). The sense is here 'unwearied.'

1132. In the *Eumenides* the ghost of Clytaemnestra says to one of the Furies, who are moaning in their sleep, 'you are pursuing wild beasts in dream, and yelping like a dog.' Possibly Goethe's **gräßliches Gelächter** is a reminiscence of the passage in the same play (561), where the avenging deity is said to laugh at the guilty man as he strives to escape. Cf. 'God shall laugh them to scorn.'

1137. 'Stirring up dust from all sides,' i.e. in their tumultuous haste. In this connexion notice the odd expression, ſich aus dem Staube machen ('to get clear away,' possibly 'out of the dust and tumult of the conflict'). But A, B, and C have den Staub von ihren Häuptern ſchüttelnd, which gives rather a different picture.

1142. What Goethe had in his mind was, I think, the lurid scene which Dante gives us of Acheron (*Inf.* iii.) and the Stygian marsh. **den matten Schein** is exactly Dante's 'lo fioco lume,' and **durch Rauch und Qualm** corresponds to 'per l' aer nero e per la nebbia folta' (ix. 7). A, B, and C have gelben matten Schein.

1146. **Geſchick:** see note on 540. These lines remind one of Eur. *I. T.* 561 sq.

1148. **geſelle dich nicht . . :** lit. 'do not associate thyself with . .' Compare the passage in Euripides (*Or.* 264) where Iphigenia endeavours to embrace Orestes. He exclaims, 'Touch me not! As one of my Furies thou claspest me round to hurl me down to Tartarus.'

1150 sq. **Schadenfreude** is malicious joy at the misfortune (Schaden) of others.—Notice singular words which correspond to English plurals, e.g. Aſche, Schere, Brille, Hoſe, etc. **Aſche** means the ashes of oblivion and resignation which cover over and finally smother in the soul the 'coals of fire' of remorseful guilt. In the soul of Orestes still live the last glowing embers of the terrific conflagration that had consumed the family of Tantalus. Düntzer is doubtless right in saying „keineswegs liegt dem Ganzen ein Bild von einem niederbrennenden Hauſe zu Grund." The word **Haus** has misled some commentators.—**verglimmen** is used here reflectively, like ſich ausbrennen.

1154. **Hölle** is of course constantly used for Hades or Tartarus (as 1143, 1165, etc.), but the idea of the sulphurous pit is biblical (Rev. xxi. 8, etc.). It occurs again in 1235. A remark of Bodmer, who severely criticises this passage, contains some truth, although it lends no point to his sarcasm. 'The ancients,' he says, 'give us mythological creations; the moderns exercise their ingenuity in metaphorical and allegorical descriptions of natural phenomena.' The fact that modern poetry is less plastic and sculpturesque than Greek poetry gives the former a vast advantage. See Lessing, in his *Laocoon*, where he annihilates the maxim *ut pictura poësis*.

1160. **Schreckensgötter:** see note on 581. For the scorching breath of the Furies see note on 1062.

1162. In Homer we find only one Gorgo—a fearful phantom in Hades (*Od.* xi. 633). Hesiod mentions three (daughters of Phorcys), Stheno, Euryale, and Medusa. He places them in the far gloom of the West. Later they were transferred to Mount Atlas. They had wings, brazen claws, and serpents for hair. In later times they were sometimes confounded with the Furies. The head of Medusa (who alone of the three was mortal) was cut off by Perseus, and placed by Athene in the centre of her aegis. It turned to stone all that beheld it.

1164. The mother's voice calls down to Tartarus to awake the Furies. See note on 1054.

1167. **Olympus:** see note on 961.

1168. **es ruft!** this doubtless is to be referred to des Mutterblutes Stimme, though the impersonal form lends the phrase a vague terror which would be lost in sie ruft. He hears a cry for vengeance, whether the voice of his mother or that of the Furies he cannot discern.

1169. See note on 1148.

1170. The voice of his unknown sister reminds him 'terribly' of that of his mother. Düntzer, however, rejects this scornfully, and says, „Goethe denkt nur an die geheime Gewalt, die ihn zur Schwester zieht." Cf. note on 952.

1172. **es zeigt sich . .:** at the end of the line in later editions a colon is placed, and in this case the sense would be 'thy innermost heart tells thee that I am your sister.' But surely the punctuation of the older versions is far better: es zeigt sich dir im tiefsten Herzen an. Orest! Ich bin's! . .

1174. **Du!** in Eur. *I. T.* (803) it is Iphigenia who is incredulous and exclaims, 'You my brother! will you not cease talking such folly!' With **laß! Hinweg!** compare the passage from Euripides given in note on 1148.

1176. Jason, after his return to Greece with Medea, intended to marry Creusa, or Glauce, daughter of the Corinthian king Creon. Medea thereupon sent her children to her rival with a diadem, for a bridal gift, and a poisoned garment, which burst into flame and burnt her to death. Having then murdered the children, Medea fled away to Athens in a chariot drawn by dragons. See the *Medea* of Euripides and the fine play on the same subject by Grillparzer.

1178. When the centaur Nessus was shot by Hercules, he bade Deianira, Hercules' wife, preserve some of his blood as a love-charm. She, jealous of Iole, steeped a garment in this poisoned blood and gave it to her husband. In his agony Hercules bade his son Hyllus lead him to Mount Oeta in Thessaly, where he built himself a funeral pyre, and passed in fire, amidst claps of thunder, up to Olympus.

1184. **ein Rad:** „beſtändiger Wechſel von Freude und Schmerz" (Denzel). Some see in it a reference to Ixion's wheel. The metaphor is common, e.g. es geht mir wie ein Rad im Kopf herum.

1188. **Lyäens:** „eine ſehr kühne Genitivbildung" (Düntzer). The genitives Ägiſthens, Myceners, Oreſtens, etc., from the forms Ägiſth, Myceen, Oreſt, etc., are not quite so bold as Lyäens from Lyäus. This name of Bacchus, or Dionysus, probably means the 'Loosener,' i.e. the god of licence, and is especially appropriate here. C has der unbändige Gott. The Bacchae, priestesses of Dionysus, were not famed for maidenly reserve—their profession indeed made it impossible. These lines do not appear in A and B.

1192. **dem Liebſten . . das Haupt:** a good example of the construction noticed in note on 73. We are obliged to use some awkward expansion, such as 'the head of him who is the dearest thing . .,' so as to give what is contained in the ambiguous gender of dem Liebſten.

1197. Parnassus, the highest mountain of the range bearing the same name, with its two peaks Tithorea and Lycorea, shuts in Delphi on the north. From between two of its lower cliffs (Nauplia and Hyamplia) issues the celebrated Castalian stream.—**goldne:** here probably 'glorious' or 'beautiful'—not 'sunlit' or 'golden-fruited.' See note on 696. Cf. 'qui te fruitur credulus aurea' (Hor.) and *χρυσέη Ἀφροδίτη* ('golden Aphrodite').

1201. **ſchöne Nymphe:** „Diana hat immer Nymphen zu Begleiterinnen" (Denzel). „Er glaubt in ihr eine lüſterne Nymphe zu ſehen, eine der Jagdgenoſſinnen der Diana" (Düntzer). Certainly Artemis was attended by nymphs,

but so also was Venus (Hor. *Od.* i. 4) and Bacchus, and Pan, and Silenus, and the Satyrs. It is possible that the word here has an allusion to the attendants of Bacchus (rather than Artemis), but I believe, and I find the belief confirmed by Goethe's latest German biographer (Meyer), that Goethe borrowed the expression from Shakespeare, and that a part at least of Orestes' address to Iphigenia is modelled upon Hamlet's address to Ophelia, beginning with the words 'Nymph, in thy orisons be all my sins remember'd.' The sarcasm of Orestes has none of that inimitable toying with despair and that 'unmeant bitterness' which (as in *Hamlet* and *King Lear*) 'forces together thoughts so unlike each other,' at which one 'feels within a sweet recoil of love and pity'; Orestes is terribly in earnest; but I think that a comparison of the two scenes will detect unmistakable resemblances.

1211. **weiß ihn zurecht:** this is generally taken to mean 'advise him how to effect our escape.' But there is, I think, no doubt that it is sarcastic, and means 'take him in hand,' i.e. 'give him a lesson in love-making.' Prof. Kock seems to understand it thus: he translates it, *ἴχνευε καὶ παίδευέ νιν, μέθες δ' ἐμέ* ('seek him and give him a lesson, and leave me alone'). The word could scarcely mean to give advice or confer with a person. A, B, and C have wenn du gefällig biſt, ſo rette meinen Freund, i.e. 'if you are so lavish of your favours, turn your attention to my friend and save *him*.' For **ſchonen** and the genitive see note on 1743.

1215. **o, nehmt . .:** sc. ihr Götter, as in 1916.—**ihm:** see note on 73.

1219. **rettete hierher:** cf. notes on 6 and 1005.

1221. **dargeſtellt zum Opfer:** see notes on 775 and 443.

1226. **zu Grunde:** see note on 710.—**friſte:** see note on 556.

1229. **hergebrachte Sitte,** 'traditional custom.' This refers especially to the murder of Chrysippus, and the fratricidal hatred of Atreus and Thyestes. See note on 343 sq.

1231 sq. Cf. 'Why should'st thou be a breeder of sinners? . . Get thee into a nunnery' (*Hamlet*).

1235. **Schwefelpfuhl:** see note on 1154. In A, B, and C there is more sequence: verderblicher als das Gewürm, das aus dem ſiedenden Schwefelſchwamm' ſich zeugt, iſt was von uns entſpringt.

1237. **das wütende Geſchlecht:** i.e. the race of Tantalus.

1240. Cf. note on 1170. Both Sophocles and Aeschylus represent Clytaemnestra as piteously appealing for mercy. Aeschylus

(*Choëph.* 896) makes her even disclose her breast and exclaim, 'Refrain, O son, and reverence this breast, on which thou ofttimes slumbering didst suck rich milk with toothless gums.'

1243. **unwill'ger Geiſt:** see note on 636.—**geſchloſſen:** see note on 355.

1245. **beiwohnen,** 'be present at' (Fr. *assister à*).

1255. **allein** at the beginning of a sentence often means 'only.' Here it means 'alone.'—**Elend:** see note on 31.

Scene II

1258. **noch einen!** sc. Becher. He dreams that he is in the lower world and has been drinking draughts of oblivion from the river Lethe. See note on 43.

1260. **der Krampf des Lebens:** the 'spasm of life. Cf. 'life's fitful fever.' A, B, and C have der böſe Krampf.—For **ſpülen** see note on 1507.

1262. **hingegeben,** 'surrendered.' His life, welling forth from his heart, surrenders itself like a small tributary stream to the great calm river of Oblivion, flowing down to the eternal gloom of death.

1264. **gefällig . . ſich laben:** lit. 'agreeably refresh himself.' The expression is rather unusual and not very attractive. It is, however, impossible to take gefällig with laßt, which would be too hackneyed an expression; moreover B gives in eurer Stille labt gefällige Ruhe den umgetriebenen Sohn der Erde.

1268. This vision of peace and reconciliation, following the recital of so many horrors, is likened by Schiller to a resolved discord (aufgelöſte Diſſonanz). It comes impressively immediately after the violent outburst at the end of the last scene.

1272. **ähnlich:** d. h. einander, wegen der Verwandtſchaft (Denzel). The reading göttergleich und =ähnlich gives an objectless repetition and ruins the sense.

1276. **die Knaben:** see 380 sq.

1281. The metre of the following lines resembles that of an iambic dimeter, composed of two 'measures,' each of two iambi. But Goethe introduces an unaccentuated syllable at the end of the first or second measure, or at the end of both.

1285. **trägt ſich:** this 'middle' or 'reflexive' form of expression should be especially noticed. Cf. lebhaft träumt ſich's unter dieſem Baum (Schiller).—Das Buch lieſt ſich leicht ('easy

reading').—Es fährt ſich gut.—Das wird ſich wohl ſpäter finden.

1288. **der Feindſchaft:** notice that los is also used, especially in ordinary language, with the accusative, e.g. wir wollen ihn los werden.—Den Böſen ſind ſie los, die Böſen ſind geblieben (*Faust*).

1289. When his father left Mycenae on the Trojan expedition Orestes was yet a 'tender babe in the arms of his nurse.' See note on 977. Agamemnon was murdered probably on the day of his return. For the possible date see footnote to 1017.

1295. **ſeht:** addressing both.

1297. 'The greeting of murder was the certain watchword.' The only sure watchword by which members of the house of Tantalus recognised their relationship was the salutation of murder—not, of course, the salutation 'murder!' A and B have auf Erden war in unſerm Haus der Willkomm—Tod (notice, *not* der Willkomm: Tod). C has war es ein Gruß zum Tod. To take **des Mordes** as dependent on **Loſung** is wrong.

1302–4. **der Alte:** i.e. Tantalus. —**daß ich . .** depends loosely on the preceding führt mich.—**Haupt:** see note on 268. —**zu Rate:** cf. 311.

1308. **der Heldenbruſt:** dative case. 'Have riveted tortures on to . .' These lines contain a distinct reminiscence of passages in the *Prometheus* of Aeschylus.—**die Übermächt'gen:** not merely die Allmächtigen. The word expresses the overweening pride and power of the younger (Olympian) gods. The tortures of Tantalus are described by Homer (*Od.* xi. 582 sq.).

Scene III

1310 sq. He imagines that Iphigenia and Pylades have come down to join him in the lower world.—**noch fehlt Elektra:** cf. 1225.—**die eine:** i.e. the only one yet remaining on earth. Cf. 1145.

1313. Sudden death was attributed to the shafts of Apollo, not in his later character as Sun-god, but as the 'Destroyer.' In Aesch. *Ag.* 1081 his name is derived from ἀπόλλυμι 'I destroy.' As the father of Asclepius and as 'Paeëon' Apollo was perhaps also the 'Healer,' but this title may also mean the 'Striker.' In the *Iliad* his shafts bring the plague on the Achaeans. In the case of women it is often Artemis that sends sudden

death. Cf. Hom. *Od.* iii. 279 sq. and xi. 172. When death is sent as a punishment the shafts are not 'gentle' but 'bitter' (Hom. *Il.* i. 46, vi. 205).

1315. The original reading was **kommt** (as in A, B, and C), but the majority of the editors of the Weimar edition authorised **komm**, which is perhaps an emendation of Herder's. It is a matter of little importance.

1317. **Geſchwiſter:** i.e. Apollo and Artemis. Notice that Geſchwiſter can be used even when only brothers are meant. **Gebrüder** is generally limited to such expressions as **Gebrüder Schmidt** (Smith Brothers). For the sentiment cf. note on 200.

1321. Cf. Eur. *I. T.* 1401, where Iphigenia exclaims, 'O daughter of Leto . . thou too lovest thy brother, and it is right that I also should love those of my blood.' The beautiful picture of the moon turning its maiden face longingly towards the eternal light of the sun is one of those 'allegorical descriptions of natural phenomena' which Bodmer criticised as un-Greek, and therefore unpoetical. See note on 982.

1327. **dein Wille, da:** i.e. den du hatteſt, als du mich retteteſt. For da used in this rather loose way cf. note on 56.

1333. **dieſes Licht:** i.e. the sun. Cf. das Licht des Tags ſoll euch nicht ſehn, noch mich, 586.

1336. **leere Schatten:** see note on 1116.

1340. Homer represents Μοῖρα or Fate as spinning at birth the thread of life. He only once (*Il.* xxiv. 29) mentions more than one Fate, but in later mythology there are three—Clotho, Lachesis, and Atropos—of whom Clotho alone spins the thread of destiny, though some writers attribute this office to all three. Cf. 1720, das Lied der Parzen.

1341. This 'healing of Orestes' in the arms of his sister is called by Goethe die Achſe des Stückes. It forms the real 'catastrophe' of the play. See Introd. p. xlv.

1343. **die . . ihr:** cf. 582, and see note on 40. The sense is „die ihr wandelt, um mit euern Blitzen die Wetterwolken zu entladen" (Denzel). The lightning 'consumes' or 'devours' the storm-clouds by causing them to dissolve in rain.

1350 sq. **verwandelt** concludes the relative sentences beginning with Ihr Götter, die . ., and the next four lines form a subordinate clause. 'Ye gods who send storms and make men rejoice when the storm is passed, O let . .' The passage reminds one of Beethoven's Symphony.—**Flor:** gauze or crape; also used for 'haze.'

1355. **mich auch:** i.e. let me also rejoice at the passing of the storm. The Weimar edition authorises an instead of in, but the contrast between in meiner Schweſter Armen and an meines Freundes Bruſt is thus lost. A, B, and C have in euern Armen.

1359. **die Eumeniden:** see note on 581, and for the false quantity see note on 339.

1361. „Fernabdonnernd iſt entweder fernab-donnernd, fernab ſo viel als in der Ferne, oder fern-abdonnernd, ſo viel als mit langſam in der Ferne verhallendem Donner" (Denzel). Grimm prefers the former, most readers will probably prefer the latter interpretation.

1364. **nach . . zu jagen:** see note on 455. The construction is (as in A, B, and C) ladet mich ein, auf ihren Flächen zu jagen. The 'expanses' (πλάκες) of the earth is a Homeric phrase.

1368. **Schluß:** more commonly Entſchluß in this sense. Cf. 204. Notice es bedarf with accusative; see note on 759. Here again the liberty allowed the captives is rather remarkable. But on this occasion they at least have the complicity of the priestess, who in Euripides' play also seems to have considerable authority. Cf. below, 1596–1601. Iphigenia accompanies the two captives towards the sea. They probably leave the scene by a path leading to the left. See prefatory note, Act I. Scene i.

ACT IV

Scene I

1369. The metre of these lines is called 'logaoedic' by Düntzer. They consist mostly of trochees and dactyls, with here and there an anapaest, and can hardly be classified under any known classical measure, but remind one in form and spirit of choral passages in Greek plays. Einem etwas zudenken is 'to destine a thing for some one,' as in 275.

1377. **Stadt:** i.e. Vaterſtadt. The sense is entweder in der Heimat oder in der Fremde.

1384. The older versions have er iſt wie der Arm . . The change of the simile into a metaphor has added much vigour to the expression.

1387 sq. **unerſchöpftes:** „für unerſchöpflich, nach antikem Sprachgebrauch" (Weber), 'the sacred inexhaustible treasure of calm-

ness.'—**Umhergetriebnen:** sc. von Leidenſchaft, Sorge, Verzweiflung, etc., cf. 1472.—**aus ihren Tiefen:** i.e. aus den Tiefen der Seele.

1392. **eigen machen:** lit. 'make my own,' i.e. realise.

1395. **gehn ſie . . der See zu:** notice the use of the compound verb zuzugehen, and the different force when the simple verb is used, e.g. ich gehe zur See (ich ſchiffe mich ein) and ich gehe der See zu (ich nähere mich der See). See note on 455.

1403. **hinterhalten:** an unusual word, equivalent to the hinterhaltig ſein of A, B, and C. Weber says „für hinterzuhalten, hinter dem Berge zu halten." But it is more probably formed from Hinterhalt. We might possibly use 'to ambush' or 'to ambuscade' in a similar sense. Cf. zu hintergehen. —**jemand** is dative.

1405. **der Lüge:** 'a free use of the dative' (Düntzer). He means probably that in this sense a more common construction is weh über . . with accusative. Cf. Grillparzer's comedy *Weh dem der lügt.*

1407. **getroſt machen:** to set at ease. Getroſt, lit. 'consoled,' is used much in the sense of 'with an easy conscience,' or 'without scruples,' e.g. das darf man ja getroſt ſagen. Getröſtet, the regular Past Part. from tröſten, is not used in this sense. See 27.

1409. **drücken** now generally means to 'print,' and drücken to 'press.' The idea in losdrücken is to press the trigger (Drücker) and let the bolt fly. It is used here rather of a crossbow (Armbruſt) than a bow.—**verſagen:** to 'refuse' (of a horse), to 'miss fire,' to 'fail' (of one's legs), etc. Here it means to fail in reaching the mark. The idea of a god directing or diverting an arrow or spear is Homeric, but that of an enchanted bolt or bullet returning to strike the marksman is mediaeval. Of course there is no idea of 'rebounding' through natural agency. Cf. Schiller, *Maria Stuart* II. iv.—

> Ein Gott verwirre ſie, und wende rückwärts
> Auf ihrer eignen Schützen Bruſt die Pfeile.

1414. Orestes and Pylades had hurried down to the sea, where their galley was concealed, and had thus left the consecrated grove, into which the Furies had not dared to enter. See 728. As Iphigenia has just stated, falsehood fills the soul with anxieties, and directly she realises that she must deceive the king with a lie she is at once assailed by fears.

Scene II

1422. Notice the imitation of Greek 'plastic detail' in the delicate distinction between **warten** and **harren**. The king *expects* his order to be carried out; the people *await* the fulfilment of the king's order. Cf. 59, zu melden, daß er kommt und daß es naht.

1423. **Wink,** 'behest,' as in 292 and 710.

1430. **ihn:** i.e. der beiden Tod.

1434. **in dem innern Tempel:** this is of course a fabrication. She wishes the king to believe that the captives were im Tempel wohl verwahrt (1601, and see 1561). She had accompanied them towards the sea, and had returned alone. See note on 1368.

1438. In Eur. *I. T.* (1156 sq.) Iphigenia issues from the temple carrying the image in her arms (which she evidently could not do in Goethe's play; see note on 1564), and tells the king with feigned horror how it had turned away its head and closed its eyes when the 'pollution of the strangers' drew near, and that it was necessary to purify it in the sea, which 'washes away all ills of mortals.' When the king remarks that the sea 'breaks on the temple itself,' she pleads the necessity of solitude.

1442. **beginnen** (said to be from the same root as gähnen 'to gape' or 'open') is the word used, rather than anfangen (to 'lay hold' 'set to,' i.e. 'start'), of opening or commencing a ceremony. Notice the use of the two words in such expressions as ich weiß nicht, was ich anfangen soll ('I don't know what I am to do'), ein frevelhaftes Beginnen ('an iniquitous act').

1443. **nicht eh', bis . .:** more commonly nicht eher, als . .

1448. **erdringe nicht,** 'try not to attain by urgency,' as erzwangst, 502. For the force of er see note on 130.

1458. **nun einmal:** the meaning of einmal in many phrases cannot be rendered by 'once.' It often corresponds to our 'just,' e.g. denke dir einmal! 'just think!' kommen Sie einmal! 'just come!' or '*do* come!' and in such expressions it is often pronounced émal (in comic pieces, as in v. Scheffel's *Gaudeamus*, we have emol). In phrases such as ich bin nun einmal so, i.e. 'that's my way, and I can't help it,' it is not so pronounced.—Another expression for 'changing one's mind' is sich anders besinnen, or sich eines bessern besinnen.

1459. **dir:** after koſten the accusative is often used. Ein Wort nur koſtet's mich (Schiller).—„Goethe braucht halten ohne für auch in Proſa" (Düntzer).

1461. **gelaſſen:** see note on 307.

1463. **menſchlich:** i.e. auf natürliche Weiſe. The gods help those who help themselves. To which she answers (as before, 494 and 447) that they give us signs to guide us, and speak to us through our heart (1464). Cf. es kommt auf Sie an 'it depends on you.'—Es kommt ihm nicht auf einen Tag an 'he isn't particular as to a day.'

1466. **aufgebrachter:** 874.

1470. **mancher:** A, B, and C have manche von uns bisher an fremde Ufer verſchlagen haben freundlicher Aufnahme hohen Wert dem Vaterlande verkündigt. The reference is therefore not to those thrown on the Tauric shores and saved by Iphigenia (as in 126), but to Taurians wrecked on other shores.

1473. **umhergetrieben:** cf. 1388. For the sentiment cf. 943.

1481. **banger Ahnung:** „den dunkeln düſtern Gefühlen, die eine Verſöhnung ſuchen und fordern" (Denzel). It is just when a vigorous race is emerging from barbarism, and is beginning to develop a deeper sense of the supernatural, that it is most susceptible to influences which may lead it to satisfying a bloodthirsty demon with human victims (see Introd. p. xix.), or may guide it towards the higher law which demands love and mercy rather than sacrifice. Possibly, as Weber suggests, the rapid conversion of the Germanic tribes by Irish missionaries may have been in Goethe's mind. With trüb . . wild . . bang cf. 1530. Trüb expresses here the dim, gloomy state in which, amidst superstitious awe, the half-awakened mind gropes after God. Milde is rather Christian 'charity' than 'humanity.' Mild is used where we say 'charitable,' e.g. milde Gaben 'charitable gifts,' eine milde Stiftung 'a charitable foundation.' Cf. mildthätig.

1489. Arkas appeals to Iphigenie's own argument that the gods speak to us through our feelings. The pain she experiences at leaving those whom her life had influenced for good (139) makes her deceitful conduct towards the king doppelt verhaßt (1525). But the condition that Arkas urges—a marriage with Thoas—is 'just that which it lies beyond her power to grant' (1458).

1492–5. See note on 447.

1497. Cf. man ſpricht vergebens viel . ., 450.

Scene III

1504. **ungelegen:** lit. 'misplaced,' i.e. 'inopportune,' the contrary of gelegen (1809). Cf. Gelegenheit. The un may be merely negative or may have something of the force that it has in Unkraut, Unmenſch, etc. See note on 970.

1505. **umgewendet:** d. h. aus Mut in Zweifel. In 47 we have the other form umgewandt, which comes more naturally when the word is used as an adjective.

1507. **überſpült:** notice that ſpülen rather than waſchen is used of water 'washing' the sands or rocks, and also for 'washing up' crockery, etc., whereas waſchen is used for washing the body, linen, etc. The idea in ſpülen is of rinsing the outer surface, whereas waſchen involves rubbing at a thing to clean it.

1510. „Das Unmögliche kann nur ihre Rettung durch den Bruder ſein" (Düntzer). Doubtless the idea of her return to Greece was bound up in her joy at having found her brother; but it is surely better to conceive her as forgetting self at this moment, and to explain it as a concise expression for 'I held my brother in my arms—a thing that seemed impossible.' A, B, and C have das Unmögliche hielt ich mit Händen gefaßt, so that Goethe probably had in mind the passage in Eur. *I. T.* where Iphigenia says 'I have laid hold on a wondrous joy, but I fear lest it may escape me, flying from my hands up to heaven.'

1514. **einzuwiegen:** cf. 516. With this description cf. 427 sq.

1516. **meinen Bruder** is to be emphasised, as one sees from A, B, and C, nur meinem Bruder zog das Herz ſich nach. It was the fact that she really held her *brother* in her arms which she calls das Unmögliche—and here she says that her heart seized him in its embrace.

1519. **nur ſie zu retten:** this surely shows that it was not her own escape which filled her mind. Denzel says „nur iſt nicht auf ſie zu beziehen," but there is not much difference between 'my soul was only bent on saving them,' and 'was bent on saving them alone.'

1524. See note on 1489.

1530 sq. Notice the force and beauty lent to a metaphor when, as here, it is borrowed from the actual circumstances of the case. She conceives herself as leaving the *terra firma* of the Tauric land, where she had, as it were, a firm footing in the midst of well-defined duties, and as once more tossing on the

ocean waves, while her soul is agitated with anxieties and doubts as to whether she has acted aright.

1530. **trüb und bang:** „unklar darüber, was das Rechte sei, und eben darum bang" (Denzel).—**verkennest du die Welt und dich:** lit. 'thou misunderstandest the world and thyself,' i.e. 'dost not clearly perceive what the world claims as a duty (e.g. as regards lying) from thee, nor what thy conscience allows.' Compare the passage (1654 sq.) where Pylades says to her, 'Life teaches us to be less severe with ourselves and others,' and 'human relationships are so wonderfully interlaced that no one who associates with his fellows can live an ideally true life.'

Scene IV

1537. See on 1414.

1541. Notice the use of um (as durch, über, etc.) as inseparable prefix forming a transitive compound verd. Thus: er umging den Feind; der Rhein umfließt die Insel; die Nacht umdämmerte uns; der Schmetterling umgaukelt die Blume (instead of, as 649, um die Blume . . gaukelt); Feuer umleuchtet die Wohnungen (1614). These compounds are, with some exceptions, used chiefly in 'higher diction.'

1551. In Eur. *I. T.* (1347) the ship is manned with fifty oarsmen (a 'quinquireme'). In the Greek play the plan so far succeeds that all three fugitives embark and clear the harbour, but they are driven back on to the shore by an adverse wind. Here, except during one short scene, and between the acts, Iphigenia remains on the stage till the end of the play, and Orestes, when he enters armed to conduct his sister to the ship, finds himself face to face with Thoas (v. iv.).

1557 sq. **Faust** for Hand, as 86.—**Schwingen:** see note on 1002.

1561. This shows that what Iphigenia said to Arkas (1434) was untrue. The 'goal of our wishes' is the image.

1563 sq. The image, as conceived by Goethe, is evidently heavier than it is in the play of Euripides, where Iphigenia carries it in her arms. Neither poet imagined it as a mere meteorite. In Eur. *I. T.* it has eyes. See on 1438.—**Er geht gegen den Tempel . .:** this stage-direction is not in the older versions. Probably Goethe felt the necessity of adding a little local colour. See prefatory note to Act I.

1570. Notice the omission of haben in the relative sentence. Cf. 1574 and see note on 135.

1579. The same picture as in 1002.—**Schläfe:** cf. 1515.

1581. **ins:** for the accusative cf. in deinen Schleier, 1125, and see note on 1005.

1584 sq. **zu Grunde:** see note on 710.—**auf** after denken gives the idea of looking forward to (as here) or scheming; see note on 610.—**ausweichen** and dative: cf. oft wich ich seinem Antrag mühsam aus, 155.

1591. **zieht sich's zusammen:** d. h. wie ein Gewitter.

1596. Cf. 1444.

1601. See note on 1434. Sich Luft machen is to 'vent one's feelings,' or 'get one's self free.' **Schaff uns Luft,** 'get us a breathing-time,' i.e. by delay; or perhaps rather 'get us liberty for action' (Spielraum).

1603. He calls them a rough unworthy race „als ob darin eine Entschuldigung des Unrechts läge" (Denzel). Notice the antithesis between the 'sacred' image and the barbarism of its unworthy possessors.

1604 sq. The favourable signs are the discovery of Iphigenie and the healing of Orestes, and also the fact that they have found their companions. The promise which Apollo, godlike, has fulfilled before they have performed their part of the compact (the acquisition of the image) is the release of Orestes from the pursuit of the Furies.

1609. It is quite possible that Goethe confounded Delos and Delphi. In A, B, and C we have eh' wir die Bedingung erfüllen, daß wir die Schwester nach Delphos bringen. That he at one time imagined Delphi to be an island is clear. See note on 723 and prefatory note to Act I. The image was to be taken to the temple of Apollo at Delphi (723). As to its destination according to Euripides see Introd. p. xlii. Some assert that Delos (one of the Cyclades, the birthplace of Apollo and Artemis) is here meant. But there is elsewhere no hint of any intended visit to Delos, which would lie considerably out of the direct route to Mycenae or Delphi, their ultimate destination, especially if they, as was usual in those ages, coasted round the Aegean.

1610. He speaks of Mycenae as if, without its ruler, it were dead.

1611 sq. **Asche:** see note on 1150.—**Vatergötter:** see note on 942.—**ihre Wohnungen:** the abodes of the household gods, i.e. the extinguished hearths, or possibly the houses which were under their protection.

1614. **umleuchte:** see note on 1541.—**Schale:** Lat. *patera.*

1618. Possibly merely in the general sense of granting fresh blossoms of hope (cf. Shakespeare's 'to-day he puts forth the tender leaves of hope, to-morrow blossoms . .'), but **anschmücken** seems to point to wreaths and garlands. See note on 460.

1620. **die Blume:** not '*the* flower,' i.e. the sunflower, but 'a flower.' A, B, and C have eine Blume. (It may not be universally known that our 'Jerusalem artichoke,' of which 'Palestine soup' is, I believe, made, is the Italian *Girasole*, i.e. sunflower.)—**Sich nachwenden:** see note on 455.

1624. **gewisse,** 'self-confident.'—**still versinkt:** i.e. silently sinks beneath the wave, or perhaps into the slough of despond.

1628. „Hypothetisch: würde sie entwickeln" (Weber). „Indikativ: Praeteritum der Erfahrungswahrheit" (Denzel). Düntzer takes it as the plain statement that the presence of Pylades developed her determination. Of these three interpretations I consider the second to be the right one. It is the 'frequentative perfect' which is so common in Latin, and expresses that something always has and always does occur. To translate 'would develop' is evidently wrong, as it actually had done so; but she is using general terms, and does not refer to her special case. It can therefore only mean 'always develops.' This is confirmed by the den die Gegenwart des Liebenden leicht entwickelt of A, B, and C.

1634. **Trauerzug** sometimes means 'a funeral procession,' but here Zug does not contain the idea of 'train' but of 'trait' (as in Federzug 'a stroke of the pen,' and Gesichtszüge 'features'), and Trauerzug means 'an expression, or air, of sadness.'

1638. The sense is given more simply in A, B, and C: nur in der Furcht ist die Gefahr. Fear which is caused by danger makes danger appear greater than it is, and by thus increasing our anxiety actually increases our danger. They are accomplices, as it were, playing into each other's hands.

1641. **ward:** not 'was,' but during the course of years 'became.' See 2004.

1645. **gebeut:** see note on 54.

1647 sq. **dich** is emphatic. 'Thee certainly it excuses . .'—**allein,** 'only,' i.e. 'but.'—**Forderung:** the claims that one makes on one's self: 'conscientiousness.'

1651. **Fühlst du dich recht** seems naturally to mean 'if you feel yourself right,' i.e. to be acting rightly. Some take it to mean 'if you feel rightly,' i.e. as you ought to feel. But in

this case the dich seems superfluous, and we should have fühlteſt and müßteſt rather than fühlſt and mußt. Pylades is unable to see the thing from Iphigenie's ideal standpoint. He holds that no one can keep entirely free from deception, towards himself or others, and that it is our duty to act for the best and not to judge or despise ourselves when accused by conscientious scruples.

1652. **ganz unbefleckt . . nur:** d. h. nur wenn das Herz ganz unbefleckt iſt. As with 'only' and 'alone' it is sometimes not easy to say with which word nur should be taken. Here it would make nonsense to take it with das Herz. A, B, and C have ganz unbefleckt iſt nur die Seele ruhig.

1653. **ſo:** d. h. ganz unbefleckt.—**wohl** can mean 'well' or 'doubtless.' I think it means the latter here—of course without the slightest tinge of that sarcasm which it can be made to convey at times by intonation.

1655. **du lernſt es auch,** 'you'll learn it too.' Notice how the present tense is often used where we prefer the future; e.g. morgen kaufe ich mir einen Hut. We also use it, but not so freely; e.g. 'I start to-morrow,' etc.

1656. **dies Geſchlecht:** i.e. the human race. See note on 1531. In 1697 dies Geſchlecht has a different meaning.

1660. **beſtellt,** 'deputed' or 'appointed.' Cf. er iſt zum Sachwalter (Richter, etc.) beſtellt.

1662. **erſte, nächſte:** as das nächſte Glück, 17. Cf. die erſte, letzte Luſt, 706.

1663. Cf. doch lobſt du den, der, was er thut, nicht ſchätzt? 146. Even when he looks back on what he has done a man is apt to estimate it wrongly (see note on 147), and while acting he scarcely ever can estimate his act aright—not being able to view it in perspective.

1670. **gelaſſen:** as 307.

1672. **wartet dein:** see note on 1743.

1674. **gewohnen** is to 'become accustomed'; gewöhnen is to 'accustom.' Therefore it is accurate to say ich bin daran gewohnt, and ich habe mich daran gewöhnt. Cf. (165) er, der nur gewohnt iſt, and (1787) zur Sklaverei gewöhnt der Menſch ſich.

1677. Cf. Mat. Arnold, *Switzerland* ('A Farewell,' stanzas 8, 9):—

> I too have felt the load I bore
> In a too strong emotion's sway;
> I too have wish'd, no woman more,
> This starting, feverish heart away.

I too have long'd for trenchant force,
And will like a dividing spear:
Have praised the keen, unscrupulous course,
Which knows no doubt, which feels no fear.

1680 sq. **ehrne Hand:** cf. mit ehrner Fauſt, 86.—**Wink:** see note on 292. With the sentiment contrast Lessing's celebrated niemand muß müſſen, i.e. no external necessity can compel an act—the only irresistible necessity being of a moral nature. In Eur. *I. T.* Iphigenia pleads 'necessity' (ἀνάγκη) as an excuse for performing the duties of priestess at human sacrifices. According to Homer (*Od.* iii. 236) the gods themselves are subject to Necessity (Αἶσα, probably the same as Ἀνάγκη). Goethe calls Necessity the sister of Fate (Μοῖρα or Parca; see note on 1340). Plato speaks of Ἀνάγκη as the mother of the Fates (*Rep.* x. 617).—**unberatne:** because she accepts counsel from neither gods nor men. Cf. die taube Not, 1707.

1686. **gebeut:** see note on 54, and cf. 1645.

1688. **Siegel:** the 'seal' of escape is the image, without which their flight would be, as it were, unratified. „Das die Gewißheit der Rettung verbürgende Unterpfand" (Weber).

1691. **bang und bänger:** cf. feſt und feſter, 21.

1695. **dies Geſchlecht** here is the race of Tantalus. Cf. 1656.—With **nimmt doch alles ab** compare Vergil's 'sic omnia fatis In pejus ruere ac retro sublapsa referri' (*Georg.* i. 199). To 'take to' and to 'take off' are the common forms of expression in German for increasing and decreasing.

1701. **dereinſt:** cf. 669.—**Wohnung:** used here for Haus to avoid repetition.

1707. **taube Not:** cf. 1684.—**legt . . auf:** see note on 745. Auflegen differs from auferlegen in suggesting the imposition of a weight rather than the enjoining of a duty. Das Laſter must not be confounded with die Laſt.—**mit ehrner Hand:** as 1680. See note on 86.

1713 sq. **Titanen . . Olympier:** see note on 328.—**Haß auf . .:** the use of auf with the accusative denoting *direction towards* should be noted, e.g. after hoffen, achten, zielen, eiferſüchtig, gefaßt, neidiſch, ſtolz, etc., and with substantives of like meaning.—**mit Geierklauen:** an allusion doubtless to Prometheus, son of the Titan Iapetus, whose liver was daily consumed by an eagle, but grew again during the night. See note on 319.

1717. **euer Bild:** d. h. „die Vorſtellung von Milde und liebender Sorge für die Menſchen, und meinen Glauben daran" (Weber).

1720. **Parzen:** see note on 1340.—**grausend:** the Fates themselves, while singing the terrible doom of Tantalus, felt a horror at it.—**goldnen:** as um goldne Tische, 1736.

1724. **sang's . . mir vor:** compare einem etwas vorspielen, vortanzen, vorlesen, vorlügen, etc.

1734. A reminiscence of Homer, *Il.* xiii. 523, where the gods are said to dwell amidst the craggy pinnacles of Olympus surrounded by golden clouds.

1741. **harren . . gerechten Gerichtes:** the ordinary construction (see note on 6) is harren auf, but a genitive is used, especially in poetry, in many such expressions, e.g. wartet dein (1672), —achten nicht des Weges (691).—Es saß ein Mann und wartete der Fähre (Schiller).—Ich denke dein, etc. Also verbs which ordinarily govern an accusative often take a genitive, e.g. die des Altars pflegen (Luther).—Wir brauchten sein (had need of him).—O, schone sein (Wieland). See note on 759.

1745. **in ewigen Festen:** „Burgen" (Weber). „Festlichkeiten, nicht Burgen" (Denzel and Düntzer). The latter is evidently right, and is confirmed by the older version, sie lassen sich's ewig wohl sein am goldnen Tisch.

1747. **vom Berge zu Bergen:** see note on 460.

1753. **ein leichtes Gewölke:** d. h. ein leichter, angenehmer Opferrauch.

1759. **still redenden Züge:** as es war mein stummer Blick ein bittrer Vorwurf, 618. **Züge,** 'features.' See note on 1634.

1762. **horcht . . die Lieder:** more commonly horcht auf die Lieder. Similarly denkt Kinder would be usually denkt an Kinder. Cf. 601, ich denke nicht den Tod.

ACT V

Scene I

1770. For the construction with **sinnen** see 192, 196, 365, 377.

1772. **hergebracht:** sc. hat. See note on 135.

1780–2. The soldiers are not to enter the sacred grove, but to set a 'watchful ambuscade' around it.—**pflegt:** as 1550, pflegt zu nahn.

Scene II

1787. **gewöhnt ſich:** see note on 1674.

1791. **der heil'ge Grimm:** „der im Namen der Göttin Menſchenopfer fordende Fanatismus" (Weber). Notice that in prose the order would generally be ſo wäre ſie . . The difference is merely that, in such cases as the present, the strict sequence is interrupted, and a fresh statement is introduced. Cf. ſtünd' . . ſo hat er (1861).

1800. Cf. 511 sq. Here, in his anger, he calls it flattery.—**der:** dative, feminine, and emphatic. 'If now I resist *it*,' sc. ihrer Schmeichelei.

1803. **altverjährtes Eigentum:** d. h. durch lange Zeit erworben, a thing claimed on the ground of long undisturbed enjoyment (usufruct).

Scene III

1806. **an Arkas . . erzählt:** the use of an after erzählen, instead of the dative, is rather audacious. (Weber calls it an Ausländerei, copied from the French or Italian.) It can be used after ſchreiben, zahlen, etc., e.g. ſchreiben Sie mir or ſchreiben Sie an mich.—Ich zahlte ihm das Geld or ich zahlte das Geld an ihn (which means rather 'to his credit').

1809. **gelegen:** see note on 1504, zur ungelegnen Zeit.

1815. **ſeine Gegenwart:** the kingly 'presence' remains undefiled, hedged in by divinity, and unassailable by accusation.

1816. **er ſinnt den Tod,** 'devises death.' For the construction with ſinnen see above, 1770, and cf. ich denke nicht den Tod, 601.

1821. The older version is wie iſt die ſanfte heilige Harfe umgeſtimmt ('tuned to a different pitch'). In the next line we must supply something; the sense is: I was not speaking just now as priestess, but only as A.'s daughter.

1825. **gelernt gehorchen:** i.e. gehorchen gelernt. Notice that after lernen, lehren, helfen, and other such verbs, the zu is commonly omitted in the infinitive. For heißen, with and without zu, see note on 212. Lernen followed by zu is used below, 1830.

1827. **folgſam:** i.e. 'when obedient'; cf. unbefleckt 'when undefiled,' 1652. The highest liberty is 'service.'

1830. **zu fügen:** with dative or with in and accusative. See note on 489.

1833. **zur Waffe:** see note on 443.

1835. A short line, like 1795. The commandment 'to which every stranger is consecrate' (as to a deity) is the law of hospitality. According to Homer (*Od.* ix. 270 sq.) strangers and suppliants stood under the protection of Zeus.

1841. **kannſt du wiſſen:** i.e. you must still be able to see. Immer (like 'still') often has the force of 'anyhow,' e.g. iſt es mir nicht geglückt, ſo habe ich immer meine Pflicht gethan. Düntzer says that the repetition of the immer in the next line „beruht auf Verſehen," but it is used in a different sense and expresses forcibly the immutability of her resolution.

1843. **des gleichen:** the argument is 'even a hardened heart is dissolved into compassion at the remembrance of such a terrible fate befalling others; how much more then must *my* heart feel compassion, seeing that I myself have trembled before the altar.' It is therefore clear that des gleichen has the force of eines ſolchen, and does not mean (as some assert) 'the like' fate, in the sense of a 'common' fate, i.e. one which has likewise threatened the hearer.

1845. **wie mehr:** d. h. wie viel mehr.

1848. **zucken,** to 'twitch' or 'quiver,' is used both transitively and intransitively; e.g. er zuckte die Achſeln ('shrugged his shoulders'); ich zuckte mit den Augen; es zuckt mich in allen Gliedern; der Blitz zuckt, etc. We can also say 'he flashed out his sword' and 'the knife flashed.' But the idea is that of rapid motion rather than light.

1850. **wirbelnd:** not 'dizzy' (ſchwindelnd) but 'in commotion' like a maëlstrom.

1851. **mein Auge brach:** the ordinary expression for the eye 'glazing' at the moment of death. The sense is 'I seemed to die.'—**gewährt:** sc. haben.

1857. „Man freut ſich über das Geſchehne, am Gegenwärtigen, auf das Künftige" (Sanders). In poetry the genitive is also used, as here.

1858. As Agamemnon's daughter she has the same rights of self-defence as his son, and 'the weapons of a woman are not ignoble' (483).—**ſtünd':** see note on 2095.

1864. Compare 214. **Der Frauen** is here probably genitive singular. See note on 24.

1868. **Trutz** is a form of Trotz (defiance) used especially in connexion with Schutz, with which it is made to rime (as Lug und Trug

instead of Lüge und Trug), e.g. zu Schutz und Trutz; ein Trutz- und Schutzbündnis 'an offensive and defensive alliance.' For the sentiment compare

Jedem Wesen ward
Ein Notgewehr in der Verzweiflungsangst.
Es stellt sich der erschöpfte Hirsch und zeigt
Der Meute sein gefürchtetes Geweih,
Die Gemse reißt den Jäger in den Abgrund.
(Schiller, *Wilhelm Tell.*)

1871. **umgeht:** the accent shows that this is the inseparable transitive verb, so that Denzel rightly says „hinzuzudenken ist ein Objekt."

1873. **stellt sich der List entgegen,** 'opposes (*or* counteracts) craft.' See remarks on such compounds, note on 455.

1874. **sie:** d. h. die List. Iphigenie already feels a revulsion against the words that she has just uttered. The casuistic precept may be true, that the tyrant deserves to be deceived, but a pure soul despises such means.

1875. The sense is 'do not heedlessly condemn yourself as keine reine Seele.' This is confirmed by the oldest version, which has eine reine Seele gebraucht sie nicht. Ich habe sie nie, ich werde sie nie gebrauchen. To which Thoas answers, versprich nicht mehr als du zu halten denkst.

1877. **ein bös Geschick:** sc. die Unwahrheit. A, B, and C have ein bös Geschwür ('ulcer').

1879. In the older versions there is no interrogation, and it certainly seems as if none were needed.

1880. **den anmut'gen Zweig:** cf. „mit des Lorbeers muntern Zweigen" (Schiller, *Polycrates*).—**einer Frauen:** see note on 24 and 213.

1883. **mein Innres:** d. h. die Rechte meines Busens (1862).

1884–5. Regarded from merely the dramatic standpoint, these lines well state the problem which Goethe had to face, viz. whether the 'knot' was to be loosed by a *deus ex machina*, or simply by the power of truth. See Introd. p. xlvi.

1889. The scholar Gottfr. Hermann blames the realism of such broken language (notice also the irregular metre) as unworthy of 'high art.' It may not be found in Sophocles, but it certainly occurs in Shakespeare. Notice that Iphigenie has not yet quite won the battle. She still wavers and prevaricates.

1890–1. Most readers will probably feel that Thoas is at times rather too undignified—almost mean. These lines have always

excited a painful doubt in my mind as to the 'unerring touch' of Goethe. The emphatic **wohl** adds great bitterness. See note on 1653. Earlier in the play Thoas had definitely promised to release Iphigenia from all further claims if she could hope for a return to Greece (293), and of this she reminds him below (1970).

1892. **zur unerhörten That:** this kühnes Unternehmen (1913)—this unheard-of and seemingly impossible deed which she purposes—is no act of physical but of moral courage; it is to conquer the king (incensed by the rejection of his love, and, as a 'raw Scythian,' capable of taking a barbarous revenge) by the 'voice of truth and humanity' (1938).

1896. **immer wiederholenden:** „der doch an den Eindruck gewöhnt sein könnte" (Denzel). An allusion perhaps to the 'rhapsodists.' Cf. 685.

1898. **begann:** see note on 1442. The allusion is to the story (told by Homer in the tenth book of the *Iliad* and by Euripides in his *Rhesus*) of how Ulysses and Diomede attacked the camp of the Thracian king Rhesus by night and captured his snow-white horses. An oracle had declared that Troy would never be taken if these horses once drank of the waters of the Scamander.

1900. **unversehen:** see note on 1017.

1902. **gedrängt von den Ermunterten,** 'hard pressed by the awakened foe.' Munter often means 'awake,' e.g. die Kinder sind ja schon munter. For the prefix er see note on 130. Here it means 'thoroughly.' Cf. Appendix IV. to *Zwischen den Schlachten* of this series.

1903. **doch** refers to the whole sentence, and must not be taken closely with **mit Beute.**

1907. The allusion is to Theseus. Cf. 672.

1911. **euch:** sc. Männern.—**Rauben** takes dative and accusative, e.g. sie raubten ihr das Kind 'they robbed her of the child.' Düntzer is probably right in supposing that the reference is to the Lemnian women (they were, however, not genuine Amazons) who, under the leadership of Hypsipyle, out of revenge killed all the men in the island and founded a female empire.

1913. **der:** d. h. meiner.

1916. **euch:** d. h. ihr Götter, as in 1215.—**auf die Kniee:** a Homeric expression, e.g. θεῶν ἐν γούνασι κεῖται 'it lies on the knees of the gods,' i.e. for their decision. Düntzer asserts that 'of late times on the Weimar stage Iphigenie addressed these

words to Thoas.' This seems hardly credible, even putting aside the fact that she addresses Thoas as du through the whole play.

1920. **geſchmiedet:** cf. eine Lüge ſchmieden, 1408. A, B, and C have ein Betrug gegen dich iſt auf der Bahn.

1921. Notice einem nachfragen and nach einem fragen. See note on 455, and cf. ſchickt ſie dieſem Ufer zu (1928) and gehn ſie . . der See zu, 1395.

1931. See note on 610.

1932. For the construction **dem Verfolgten . . Schuldigen** cf. 1954.

1934. Few readers will, I think, be inclined to criticise the fact that Iphigenia here speaks of herself and Orestes as the 'remnant of the house of Tantalus,' thus disregarding Electra, and that she does not take the opportunity of relating to Thoas in greater detail than she does below (1965) the murder of Agamemnon and the matricide of Orestes.

1936. **wenn du darfſt:** not 'if you dare,' but wenn es dir dein Herz erlaubt.

1937. **Barbar:** see note on 862. Here it is used with an assumed self-contempt, as in 2103. In Eur. *I. T.* Thoas, when he hears of the murder of Clytaemnestra by her son, exclaims, 'Apollo! not even among barbarians would any one have had the heart to do this!' (1174). Compare (495) und hab' ich, ſie (die Götter) zu hören, nicht das Recht?

1938. Thoas alludes to what Iphigenie had told him about Atreus (375 sq.).

1939. Compare the well-known lines in *Faust*—

> Es ſagen's aller Orten
> Alle Herzen unter dem himmliſchen Tage.

1941. **des Lebens Quelle:** „das Herz" (Denzel). „Das friſche natürliche Gefühl, nur ja nicht das Blut!" (Düntzer). Of course it is the heart's life-blood (not actually 'the heart,' which cannot well 'flow through the bosom')—used as a symbol of warm living feeling. The sense is well given in the older versions: dem ein edles Herz, von Göttern entſprungen, den Buſen wärmt. Physiologically speaking, the heart 'warms' just as little as it 'flows,' but symbolically the one idea is legitimate and the other ludicrous. After the word fließt Iphigenia pauses, but receives no answer.

1944. The unaccented **ſo** can scarcely be said to make this line irregular in metre, though Düntzer opines „der Anapäſt drückt maleriſch die Verwirrung aus."

1951. **ihm . . in die Augen:** see note on 73.

1954. **der Verſchloß'nen . . Glaubenden:** the second article is omitted, as 1933.

1957. The sense is, 'It is true that my nature is unsuspicious, and that I might be deceived, but these men are incapable of deceit.'

1960. **zur Strafe:** see note on 443.—**Klippeninſel:** formed like Felſeninſel, 1609.

1964–5. **den Geſchwiſtern:** see note on 1317.—**ſeiner Frauen:** see note on 24.

1971. **ſchwurſt du:** see 293.

1973. **ſagt nicht zu,** 'does not accede.'—**verlegen:** i.e. through embarrassment.

1975. **auf** with accusative often denotes *expectation*, as in hoffen auf, denken auf, ſich freuen auf (see note on 1857), and in expressions such as auf den Augenblick, auf ein Jahr, auf längere Zeit, etc., it corresponds to our 'for' (cf. Lat. *in tres annos*). —**Noch** ('nor') can be used without weder when a negative precedes.

1976 sq. 'For a case which he does not hope for,' i.e. in case something occurs which he hopes will not occur. Thoas had promised to let her return to Greece, but neither hoped nor expected that she would ever have an opportunity of doing so. The real 'dignity' of a promise consists in its fulfilment; it is the ensuring of another's happiness, and not the mere promise, that gives one the consciousness of true generosity.

1979. As in 636 and 1243 **unwillig** here contains the idea of 'indignation' or 'resentment' rather than (as 552) of 'unwillingness.' Unwille is now always used in the former sense. Cf. „wie wenn Waſſer mit Feuer ſich mengt" (Schiller, *Taucher*).

1984. „Umkränzt geht auf Thoas" (Denzel). Weber says „es ſoll die Gnade, umkränzt von Lobgeſang, etc., wie eine Gottheit verehrt (in der Perſon des Thoas) lodern." Düntzer also takes the picture to be that of Mercy, as a goddess, surrounded by a jubilant crowd of worshippers, and supposes wie das heil'ge Licht der ſtillen Opferflamme to be a simile introduced into the main metaphor. But it is surely far simpler and more poetical to explain thus: 'Let mercy gleam for me like the quiet holy flame of sacrifice, surrounded by grateful joyous worshippers.' The contrast is evidently between the quiet flame of mercy and the fiercer fire of wrath, described above. This explanation is confirmed by A,

B, and C, which give o laß die Gnade, wie eine ſchöne Flamme des Altars umkränzt von . . lodern, and the punctuation in the Weimar edition (which is followed in our text almost throughout) supports this interpretation.

1991. Surely not, as Düntzer says, because through hesitation we may miss the opportunity, but „weil das Gute mit ganzem, freudigen Herzen gethan ſein will" (Denzel). The 'philosophy of the act,' which appealed to Goethe in common with many great men and women, is not easily justified by argument.

Scene IV

1993. **gekehrt:** i.e. facing the background. He is addressing his Greek followers, who have come to cover the flight of the captives, and are being held in check by the king's soldiers. See 1781.

1998. The rather delicate distinction between führen and tragen should be noticed, for though führen means 'to lead' and tragen 'to carry' they are used in many phrases so as to seem almost interchangeable terms. On the whole tragen gives the idea of supporting a weight, while führen denotes carrying a thing along with one; but this definition does not always hold good. E.g. ein Schwert oder eine Feder führen ('wield'); Worte im Munde führen; einen Namen führen ('bear'); Geld bei ſich führen ('carry'); der Fluß führt Gold mit ſich; das Schiff führt 100 Kanonen (trägt would here mean 'is capable of carrying'), but einen Brief auf die Poſt tragen; ein Muttermal tragen; eine Laſt auf der Schulter tragen; die Schuld tragen; ſich mit einem Gedanken tragen; der Baum trägt gut, etc.

2004. The same line as 1641.

2011. **horchen** with dative or auf and accusative, 'to list to.' Einem gehorchen is more usual in the sense of 'obeying,' but one says der Hund or das Kind horcht nicht, i.e. is disobedient.

Scene V

2015 sq. **Geſpräch:** d. h. Verſammlung.—**Haupt:** see note on 268.—**gelaſſen:** see note on 307.

Scene VI

2029. The original idea in **billig** is that of 'fairness' and not 'cheapness.' Cf. Fr. *bon marché*, and Ital. *buon mercato.*

2031. **der raſchen Jugend:** cf. in raſcher Jugend, 653.

2033. **geziemt**=ziemt, 1863 and often. Cf. horchen and gehorchen (2011), and ruhig and geruhig, etc. (729). Often the meaning of a verb is entirely altered by the prefix ge, e.g. geſtehen, geloben, gebieten, etc.

2035 sq. **dieſer:** genitive singular feminine.—**ſeinem Mörder:** i.e. Aegisthus.

2045. Duels were of course of not unfrequent occurrence among the Greeks and Romans (e.g. between Menelaus and Paris, and Hector and Ajax in Homer, and between the Horatii and Curiatii, etc.). What offends in this scene is the rather braggart and melodramatic tone.

2046. **beginne:** 3rd pers. imperative intransitive.

2049. **zum Geſetz:** see note on 443. The passage 2050–7 does not appear in the older versions. It adds a touch of real nobility.

2055 sq. **der ſchnelle Blick:** the idea is the same as in 1991, where hesitation is said to spoil a good deed. (Cf. *bis dat qui cito dat.*)—Notice the difference in the use of **getröſtet** and getroſt. See note on 1407.

2059. For the genitive after **ſich rühmen** cf. „deſs rühme der blut'ge Tyrann ſich nicht" (Schiller, *Bürgschaft*).

2061. **ich ſtehe . . dem Feinde:** other phrases with ſtehen should be noticed, e.g. einem Rede ſtehen ('account for a thing to . .'); daſs wird ihm teuer zu ſtehen kommen; der Hut ſteht ihr gut ('becomes her'); einem nach dem Leben ſtehen ('seek a person's life'), etc. Here it means 'to confront a foe.' Cf. einem Feinde ſtandhalten. Other phrases that may be noted in the same connexion are es mit einem aufnehmen, and in die Schranken treten.

2064. **mit nichten:** see note on 1123.—For **es bedarf** and genitive see note on 759.

2068. **er falle gleich . .:** d. h. ob er gleich falle . ., 'even if he fall.' More usually it would be fällt er gleich.

2072. **Tag und Nächten** (in the Weimar edition printed Tag- und Nächten) is the rather strange dative plural of the phrase Tag

und Nacht, which is treated as a single word, as if we should say 'many up-and-downs' instead of 'many ups and downs.' Possibly we may explain in the same way the use of the singular in the expressions vom Berge zu Bergen, von Säul an Säulen, etc., used by Goethe (460, 1747). A, B, and C have Tagen und Nächten.

2075. The ordinary use of **bangt** is impersonal, e.g. es bangt mir vor ihm; es bangt mir um sein Leben.

2082. **das Mal:** d. h. Muttermal. This is an invention by Goethe, and possibly not a striking example of his 'unerring artistic instinct.'

2085. **deutete auf:** notice the use of auf in this sense. Cf. note on 1975.

2087. **Schramme:** borrowed from the *Electra* of Euripides, where Electra asks, 'What mark do you perceive by which I shall be convinced?' and the old attendant answers, 'A scar along his eyebrow, which he once received when with you he was pursuing a hind in your father's palace, and fell.' Goethe transfers the blame to Electra herself, whose impulsive character is strongly marked by the Greek dramatists. In Eur. *I. T.* Iphigenia is convinced by 'Pelops' spear.' See note on 1036.

2095. **hübe:** imperfect subjunctive from heben; cf. stünde (1859), stürbe, hülfe, klünge (for klänge), würfe (from werfen), etc.

2103 sq. **Barbaren:** see note on 862 and 1937. For the use of such compounds as **zuzuwenden** and dative see note on 1396 and 455.—**Pferden:** e.g. the horses of Rhesus; see on 1898.—**schönen Töchtern:** e.g. Medea, Hesione, Ariadne.

2107. **das Bild:** see Introd. p. xlvii., and notes on 1438 and 1563. Euripides speaks of it as an οὐρανοῦ πέσημα (1384), i.e. 'a heaven-fallen object,' and as a διοπετὲς ἄγαλμα (977), i.e. 'a statue fallen from heaven.' That it was conceived by Euripides as actually a statue and not a mere meteorite is plain from the fact that he speaks of its shutting its eyes.

2109. **um das Haupt uns:** see on 73.

2113. For the following interpretation of the oracle see Introd. p. xlvii., and note on 610.—**Tauris:** see prefatory note to Act I.

2117. **gedachte dich,** 'meant you.' Cf. denken and accusative, 601 and 1765. A, B, and C have er verlangte dich.

2119. **du Heilige:** this appears first in the final version. See the quotation from Goethe about St. Agatha, Introd. p. lxii.

2127. **der Göttin Rat:** as 279. He likens Iphigenie to a holy image, such as the Trojan 'Palladium,' on which the safety of the city depended. This sacred statue of Pallas Athene

was carried off by Ulysses and Diomede, and in later times several towns in Greece, notably Athens and Argos, claimed to possess it. According to other accounts Aeneas took the genuine Palladium to Italy, the one conveyed by Diomede to Greece being a replica.

2128. **daran . . gebannt iſt:** lit. 'on to which the immutable fate . . has been charmed,' i.e. 'to which the fate . . has been supernaturally attached.'—Daran is used sometimes for woran (which C has). A and B have Sie nahm dich weg, du Grundſtein unſres Hauſes.—Bannen is to charm or fascinate (as a snake fascinates a bird). In Schiller's *Lager* it is said of Wallenstein, „er bannt das Glück; es muß ihm ſtehen." In the same way here the fate of a town is said to be charmed and attached to, or imprisoned in, the sacred image—like Ariel in the pine-tree.

2136. **die Weihe des väterlichen Hauſes:** with perhaps an allusion to the forbidden purification of the image.

2138. **Halle:** as nach ſeines Vaters Hallen, 19.

2139. 'The word *crown* as a symbol of sovereignty was not in use among the Greeks and Romans. Grecian kings of the heroic age wore a woollen fillet (*diadema*) as a symbol of the priestly authority which was attached to royalty. The Macedonian rulers adopted the Persian coronet, set with pearls. The Roman emperors wore merely a wreath of natural laurel-leaves, until Diocletian introduced the golden diadem adorned with pearls. On the other hand, we find genuine crowns in Etruscan sculpture, and in the case of barbarian kings' (Weber).

2141. For **genießen** and genitive see note on 260.—**des nähern Rechtes:** i.e. the nearer right of a brother.

2142. Compare 766.

2145. Notice that **zu** is used in the case of persons (as von dir zu uns, 2154) and personal feelings, e.g. ich habe kein Vertrauen zu dem Manne; Liebe zu Kindern; ich ging zu meinem Freunde, etc.; whereas (except in a few phrases like zur Kirche, zur Schule gehen) it is not used in the sense of 'to' with places, but means 'at.'

2153. **Gaſtrecht:** see note on 1836.

2156. **ſo biſt du's mir:** see note on 291.

2160. **gewohnt:** see note on 1674.

2161. **eure Tracht:** „Pfeil und Bogen, Thierfelle oder Kleidung von Leder" (Weber). Düntzer adds trousers (Median *braccae*?) and the 'Phrygian cap.'

2174. **lebt wohl!** see Introd. p. xlvii.

'This curt farewell points,' says Weber, 'to a deep wound that still remains unclosed in his heart. It is certainly in keeping with the gloomy and uncertain-tempered character of a Scythian king, but is out of harmony with the general tone of reconciliation with which the tragedy concludes.'

With regard to the further fortunes of Iphigenia as related in Greek mythology, the following quotation from Smith's *Classical Dictionary* may prove of interest, in addition to what has been recounted in the Introduction.

'In the meantime Electra had heard that Orestes had been sacrificed in Tauris by the priestess of Artemis. At Delphi she met Iphigenia, whom she supposed to have murdered Orestes. She therefore resolved to deprive her of her sight, but was prevented by Orestes, and a scene of recognition took place. All now returned to Mycenae; but Iphigenia carried the statue of Artemis to the Attic town of Brauron, near Marathon, and died there as priestess of the goddess.'

APPENDICES

BY

THE GENERAL EDITOR

Appendix I. Words and Phrases for *viva voce* Drill

,, II. Sentences on Syntax and Idioms for *viva voce* Practice

,, III. Passages for Translation into German

,, IV. Word-Formation

I. WORDS AND PHRASES

FOR *VIVA VOCE* DRILL

Note.—This Appendix gives the primary and ordinary meanings of words, and therefore does not in every case supply the best word to be used in the translation of the text.

Some words and phrases are intentionally inserted several times.

It is suggested that the phrases should be said in different persons and tenses, to insure variety and practice.

All nouns to be given with the definite or indefinite article to show the gender.

Abbreviation.—sg. = 'something.'

Page	WORDS	WORDS	PHRASES
3	the grove	the sigh	to accustom one's self to sg.
	the sanctuary	dull (*of sound*)	I bow to his will
	the shore	the grief	far from parents and brothers and sisters
4	to tie together	the duty	the bonds of friendship
	lamentable	to own, confess	to be without resource
	honourable	the repugnance	to obey some one
5	the priestess	mysteriously	to be ready to do sg.
	to report	for years	that is a good omen
	to approach	to shudder	it becomes you (*2nd sing*) to be [silent
6	the shoot	the host	his best years are gone
	heavenward	a stranger	with reverence and affection
	ungrateful	the grave	according to an ancient custom
7	to prepare (*trans*)	to be sufficient	to pardon some one sg.
		to cheer	since your (*2nd sing*) arrival
	the departed (*dead*)	the prayer	a fountain of perpetual happiness
		the balsam	
8	to blame	the proposal	what remains to be done?
	vain	the rebellion	to be honestly devoted to some one
	with difficulty (*adv*)	to accelerate	think of what you are doing
9	the origin	the repentance	to leave some one to himself
	carefully	the horror	to think of sg. too late
	the displeasure	rashly	to grant some one protection
10	without delay (*adv*)	the duty	to have confidence in some one
		to enjoy	to meet some one kindly
	immovable	contented	to follow some one's advice
	grateful		

Page	WORDS	WORDS	PHRASES
11	the sword	the dreariness	to share some one's sorrow
	the vengeance	in future (*adv*)	to offer some one too much
	to avenge	abashed	this shore frightens strangers
12	to expect	the mistrust	horror seized his heart
	to conceal	the return	it is difficult to persuade him
	the embarrassment	sacred	to hand sg. to some one
13	for ever	the conversation	to block the way
	to extinguish	the traitor	it does no harm, but it does no good either
	the law	the pride	I grow dizzy
14	the marrow	gloomy	to forge a brazen band round some one's brow
	the heritage	boundless	by treachery and murder
	the moderation	to acquire sg.	to repent of sg.
15	the concord, union	the intention, purpose	to punish some one cruelly
	to last	to exterminate	he learned it too late
	stealthily	indifferent	to plan an unheard-of deed
16	the rails, path	the rest, repose	to turn away one's face
	gruesome	to wait for . .	a model of a perfect man
	the miracle	favourable	to reach the goal of one's vengeance
17	to reconcile	to share	to lure some one to the camp
	to wrap, shroud	to pick, choose	to repeat one's proposal
	the cloud	to dazzle, blind	against her will
18	to long for	the reason	to reveal to some one one's inmost heart
	the column	bridleless	do (*2nd sing*) what your heart bids you
	the advice	the persuasion	to upbraid some one
19	to prefer	the office	to pardon some one
	the firmness	to atone	to withhold sg. from some one
	to approve	tender	from olden time downward
20	the fiancée	to misunderstand	to enthral some one with magic bonds
	for your sake (*2nd sing*)	bloodthirsty	to forget one's duty
	to desire sg.	brazen	to demand sg. urgently
21	past, gone	the form	to foresee coming events
	what is past (*n*)	by chance (*adv*)	a widely scattered race
	the blessing	to lurk for . .	to prolong some one's life
22	the furies	to renounce	to promise some one help
	completely	the corner, nook	to crush some one's heart
	to deaden	the net	so be it !
23	to trickle down	unwillingly	an untimely death
	to let loose	the realm of fate	to prepare the way for flight
	innocent	the comfort	to hasten on the peril

Page	WORDS	WORDS	PHRASES
24	the reproach	to count on . .	the image of his father
	the spirits of hell	the seam	to sit by the fireside
	to converse about . .	to provide for some one	to stare at one with one's eyes wide open
25	the butterfly	to betray	a half-nipped tender flower
	plague-infected	to poison	to be full of courage and of joy
	to bloom, blossom	the game (*chase*)	to be on some one's track
26	countless	to heed sg.	all round us
	infinite	to crown	to accomplish a task
	for years (*adv*)		not to think anything of some one
	to imbibe		
27	guiltless	methinks	do what he bids you (*2nd sing*)
	to avenge	at least	to rescue some one
	the curse	to interpret	to yearn to leave a place
28	the prudence	the dizziness	to be destined to live
	to listen to . .	slippery	to mock some one
	the hero	to defile	to take a step
29	the law	the fetters	to escape from a calamity
	the incense	to detest	to accustom one's self to sg.
	the criminal	unrecognisable	to have implicit confidence in some one
30	dangerous	the harbour	to be in need of some one
	to avert sg.	the fate	to seal some one's lips
	the mother-tongue	the destiny	let that be sufficient for you
31	to pass away, die	feverish	to come back laden with booty
		the madness	to assure some one of sg.
	to separate	to resist	to take pity on some one
	the sacrifice		
32	the barbarian	to adore	unheard-of deeds have happened
	the dust	the gruesome deed	to accomplish a deed
	to name	to report	on the day of his arrival
33	the web	a shameful deed	to strive to disentangle one's self
	the traitor	the excuse	to offend some one by sg.
	the accomplice	the repugnance	to be deeply moved
34	to sell	to gleam	fortunately for us
	the star	prudent	to steer towards a place
35	the sanctuary	to refuse	to loose some one's bonds
	murderous	to demand	in token of his freedom
	to touch (*tr*)	to assist, help	the incensed king

Page	WORDS	WORDS	PHRASES
36	to flatter	the threshold	to conceal sg. with prudent forethought
	to meet	the wile	
	unexpected	the weed	to sow curse upon curse
			to reveal sg. to some one
37	the ray	unbearable	to curb one's feelings
	dumb	the relapse	against my will
	hospitable	repentant	to demand a thing and receive it
38	to educate	to tint	his ardent desire to avenge the king's death
	the ashes	the dagger	
	the stripe	immortal	the mournful tidings of Orestes's death
			to fan the fire of vengeance in some one
39	the occupation	to ferment	secluded from men
	the glow	the matricide	to pursue a criminal
	to nourish	to hearken	to be in the same predicament
40	to deceive	the flight	whoever you may be
	guilty	the fulfilment	filled with wreaths of blessing
	the shape	vast	it appears little to him
41	the view	the shadow	to know what is good for some one
	the acceleration	to share	
	impatient	the laughter (*collective*)	to implore the gods
			to scare some one
42	the smoke	malicious	the last embers are dying away
	the thick smoke	deliberately	to kindle the fire
	betimes	the vein	to dry up the blood in one's veins
43	the lock	to perish	to advise some one not to do it
	inextinguishable	the doubt	to die a death of shame
	unworthy	to roll	hear me! oh, look up to me! (*2nd sing*)
44	empty	to wander about	to trust some one
	to flatter	thoughtless	to show some one his way
	desecrated	the delusion	to make some one trebly wretched
45	the fratricide	the spectacle	to prolong some one's life
	childless	to sharpen	to follow some one
	guiltless	the steel	to look at some one with pity
46	cool	the branch	the fount of oblivion
	to refresh	the twilight	to mingle in the procession
	the whispering (*coll*)	godlike	to reap what one has sown
47	the burden	to turn one's self away	to be rid of enmity
	the watchword		to bid some one welcome
	the ancestor	brazen	to sit in council with the gods
	to tarry		
48	the arrow	the host	to have pity on some one
	the throne	yearning	to free some one from his fetters
	the guest	the thread	to pull one's self together

Page	WORDS	WORDS	PHRASES
49	the rain	to dissolve	to slam the gates behind one
	a voice of thunder	thousandfold	to run after the joys of life
	the stream	to reflect (*refl*)	the wind swells the sails
50	the perplexity	the assembly	on the distant shore
	the youth	the tranquillity	whatsoever he may undertake
	the battle	unexhausted	to look at one with amazement
51	the bay	to forge	not to feel the proximity of danger
	to lie in wait for	unconsecrated	
	the falsehood	methinks . .	to execute one's project
			to gain sg. from some one by [cunning
52	the impediment	kindred	to spill blood
	the fulfilment	the path	not before he permits it
	the accident	to disturb	to leave sg. to some one (*of an action*)
53	to deny, refuse	calmly	for appearance' sake
	to yield	the countenance	not to heed some one's advice
	to delay		to give one trouble, to be hard to do
	the message		
54	the foreboding	to happen	to take trouble
	the repetition	to behave	it is not becoming
	the repugnance	the arrival	he is never short of excuses
			at an unseasonable time
55	the high-tide	the cliff	to eddy over the rocks (*of the tide*)
	to lift up	the fraud	
	the temple (*of the head*)	to waver	to rock some one to sleep
			to listen to some one's advice
56	to cure	to implore	he does not notice it
	the complaint	the goal	his curly head
	sad, mournful	the shoulder	to give one's self up to joy
57	to turn round	to destroy, ruin	to long for sg.
	confused	to elude some one or sg.	to await some one's return
	to chide		to foresee an emergency
	the reproach		
58	the return	the ashes	to decline to do sg.
	unworthy	extinguished	to keep sg. well guarded
	divine	the increase	to keep one's promise
59	the resolve	to satisfy	to form an alliance
	the ingratitude	to inquire into	to deceive some one cunningly
	to excuse	stainless	to flee from some one
60	to judge	the persuasion	to estimate sg. rightly
	hardly ever	the choice	to do some one wrong
	to persuade	the loss	to consider one's self under an obligation to some one
61	the seal	the curse	to be in immediate danger
	the solitude	to conduct	to deceive some one
	to nourish, foster	to rob	to owe one's life to some one
62	the repugnance	to germinate	to forget sg. gladly

Page	WORDS	WORDS	PHRASES
	the talons of a vulture	the cliff	it pleases them
	doubly	the judgment	a difference (*quarrel*) arises
63	the feast	formerly	to shun some one
	the gorge	to hearken	the features of their sire
	to stifle	the grandson	to shake one's head
64	perplexed	the pretext	to be hidden somewhere
	clandestinely	the caution	to search through sg.
	the bay	the headland	to spare some one
65	the forbearance	the flattery	to deprive some one of his freedom
	the wrath	the reflexion	by fraud and cunning
	grateful		to put sg. off
	the necessity, need		
66	undefiled	the lip	from one's youth up
	the messenger	the law	to learn to obey one's parents
	the destruction, ruin	to provoke	to offer resistance to some one
67	to dissolve, melt	to go out of the way	to raise the knife (*to strike*)
	solemnly	to circumvent	to owe sg. to some one
	to pierce		it is not becoming
	to defend		
68	the precaution	the branch	to condemn one's own self
	incautiously	the miracle	to take some one for a Greek
	defenceless	the success	to have the right to . .
69	the prey	the enterprise	to roam through the woods
	to despise	the reproach	to revenge oppression
	to scour, clean	the assistance	if I do not succeed
70	unhindered	the deceiver	the voice of truth and of humanity
	rash, overhasty	the web	to plunge some one in peril
	purposely	the folly	to bid some one farewell
71	to swear (*an oath*)	the mercy	the last hope rests on him
	embarrassed	encircled	to keep one's word
	the anger	to flare	to feel the height of one's dignity
72	to double	to revere	to wield a sword
	to betray	the fate	to pardon some one
	with impunity	to confess	to listen to some one's words
73	to press back	the temerity	with naked swords
	slowly	gentle, soft	to relieve some one's cares
	calmly	to be becoming	the voice of equity
74	to grant	to console	to bestow sg. upon some one
	the stranger	to boast	to pass judgment
	the privilege	the proof	to try the chances of arms (*war*)
75	to immortalise	the fraud	there is no need of that

Page	WORDS	WORDS	PHRASES
	the bondage,	the eyebrows	think of me and my lot (*2nd pl*)
	slavery	the tripod	to inquire after sg.
	the scar		
76	the fleece	the curse	force and guile
	the veil	the claw	to do sg. against one's will
	the liberation	the marrow	to enjoy sg.
77	to prevent	to requite	to bring some one blessing
	the consecration	to banish	to put some one to shame
	to complete	the garb	to have an opportunity
78	the couch	the reward	to inquire after sg.
	the benignity	farewell !	as a pledge of friendship

II. SENTENCES ON SYNTAX AND IDIOMS

FOR *VIVA VOCE* PRACTICE

I

PAGE

3. 1. I have learnt to accustom myself to many things in England; I can also bear this. (Maria Stuart.)
   2. If he does not submit to my will, he will repent it.
   3. Alas! the sea severs us from those we love!
4. 4. I will not reckon with the gods; yet truly deserving of lament is woman's lot.
   5. Man is never without resource; he rules the world.
   6. I own with shame that I obey him with repugnance.
5. 7. He is always ready to help the oppressed.
   8. It becomes me to be silent; for I am but an exile and an orphan (*f*).
   9. Can a foreign land ever become our home?
6. 10. My best years are gone, and life's fresh joy blooms in me no more.
   11. You (*2nd sing*) may call me unhappy but not ungrateful.
   12. Canst thou deny that the king has always met thee with reverence and affection?
7. 13. Let it be sufficient that I have pardoned him; forget I cannot.
   14. Has not the goddess heard your gentle prayer, instead of being enraged?
   15. Time is a balsam for all wounds.
8. 16. Listen (*sing*) to him who is truly and honestly devoted to you.

PAGE

8. 17. Think (*sing*) of what you are doing, and do not forget that the king trusts but few.
18. Do not misunderstand me, for indeed it is not my intention to hasten on the rebellion.
9. 19. Even though he does not exact your obedience, he feels all the same that you are concealing your origin from him.
10. 20. My own heart bids me meet him in a friendly and confiding manner.

II

1. I am blessed with royal possessions, yet others enjoy more than I what I have acquired.
11. 2. I share your sorrows, and thoughts of vengeance are far from me.
3. This wish of mine can neither be foreign to you nor can it surprise you.
4. I cannot offer much, but the little I possess I give gladly.
12. 5. If you knew who I was, horror would seize your heart.
6. It will be difficult to persuade them that their mistrust is unjustified.
7. I expect he will soon allow you (*2nd sing*) to return to the sacred shores of your native land.
13. 8. Examinations block the way to reform.
9. Although this law can do no good, it may do a great deal of harm.
10. Pride comes before the fall.
14. 11. A god forged a brazen band round his brow.
12. He will sooner or later repent having employed treachery and murder to attain his ends.
13. His patience being boundless they show neither moderation nor wisdom in their demands.
15. 14. As soon as he had learnt how cruelly they had been punished, he planned an unheard-of deed of vengeance.
15. As long as their concord lasts, all will go well; but the moment discord separates them, all these good intentions will vanish in smoke.
16. You will always find him calm and indifferent, as long as his own interests are not at stake.
16. 17. You would have turned your face away if you had seen these horrors.

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16. 18. My father was always to me the model of a perfect man.
19. I am waiting for a more favourable opportunity to attain the goal of my vengeance.
17. 20. Agamemnon lured his daughter into the camp and dragged her to the altar to sacrifice her.
21. Diana having wrapped Iphigenia in a cloud carried her off to Aulis and thus rescued her from certain death.
22. I am obliged to reconcile them against my will.
18. 23. He has revealed to us his inmost heart.
24. I have done what my heart bade me do.
25. Nothing, not even his art of persuasion, will induce me to disregard the voice of reason.
19. 26. I thank the gods who have given me strength not to enter into this union which they have not approved.
27. I have withheld nothing from him, and yet I am accused of secrecy.
28. This office has been held by members of his family from olden times down to the present day.
20. 29. Enthralled by magic bonds I forgot my duty and longed for a speedy return to my native shore.
30. It was not becoming in them to interpret this sacred custom in such an irreverent manner.

III

22. 1. The thought that I cannot promise them help crushes my heart.
2. The furies have deadened all my feelings, and I am prepared to renounce everything and to die.
3. It is better to meet with death on the battle-field than to fall into the toils of assassins.
23. 4. His dearest friend's untimely death would destroy all his hopes.
5. The gods are perhaps preparing the way for flight, whilst we hurry on the danger by our doubts.
6. The words of gods are not equivocal, as in despair the poor oppressed one thinks.
24. 7. He is the very image of his father.
8. How much I longed to see you (*2nd sing*), to be with you !
9. I cannot imagine what would have become of them without you, (*2nd sing*) indeed we count on you even now.
25. 10. In her presence I forgot all my troubles, and my heart was again full of courage and of joy.

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25. 11. Even though they have escaped, we are on their track.
12. All this reminds me of the days of our youth when before us lay the wide, wide world.
26. 13. What we do is toilsome and very incomplete.
14. We do not heed the path we tread and see nothing before us but the golden goal.
15. I do not think anything of him, if he cannot accomplish this task.
27. 16. The gods avenge not on the son the evil deeds done by the father.
17. She yearns to leave this friendless shore.
18. Methinks at least that he interprets aright these mysterious words.

IV

28. 1. You (*2nd sing*) are destined to live and to achieve your life-task, however impossible it may seem to you to do so.
2. By taking this step you will increase the evil that you wish to avoid.
3. I confess that in my opinion neither stratagem or worldly prudence defiles the man who consecrates himself to noble deeds.
29. 4. She is said to have sprung from the race of the Amazons and to have fled to escape some great calamity.
5. Man accustoms himself in time to many things.
6. I place unreserved confidence in all he says and does.
30. 7. Let (*2nd sing*) it be sufficient to you that a solemn promise seals our lips.
8. It is quite evident that we need greater freedom to avert the danger which threatens us all.
9. Tell (*2nd sing*) me who you are and what unfortunate destiny has led you hither.
31. 10. After the fall of Troy they returned to Greece laden with booty.
11. I can assure you that he will have pity on him.
12. I conjure you (*2nd sing*) to spare him when you speak to him.
32. 13. As far as human speech extends it is known what unheard-of deeds have happened.

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32. 14. This gruesome deed was accomplished on the day of his return.
15. She murdered her husband on the day of his arrival.
33. 16. He strove in vain to disentangle himself from the net which she had thrown over his noble head.
17. There is no excuse either for the accomplices of this shameful deed.
18. Whoever she be, she seems deeply moved by Agamemnon's fate.

V

35. 1. Nobody, whoever he be, is allowed to touch you (*2nd pl*) as long as I am priestess of Diana.
2. Even the humblest slave of our native shore is dearly welcome to us in a foreign land.
3. If I refuse to loose his bonds, he will be doomed to death.
36. 4. She had concealed her descent with prudent forethought.
5. Reveal (*2nd sing*) to me the end of those that safely returned from Troy.
6. The sons of Tantalus, with full and barbarous hands, have sown curse upon curse.
37. 7. He begged her to curb her feelings and to be prepared for the worst.
8. Uncertainty is more unbearable than everything else.
9. Whatever you (*2nd sing*) may demand you shall receive it.
38. 10. Their ardent desire to avenge the king's death increased in proportion as they grew older.
11. His sister, Electra, fanned into flame the fires of vengeance burning in his heart, and Clytaemnestra fell by the hand of her own son.
12. Describe to me the dangers that await us.
39. 13. Having lived for many years secluded from men, he shuns converse with men as much as possible.
14. All these criminals ought to be banished from the country.
15. If I were in the same plight I should give up all idea of vengeance.
40. 16. Whoever he be I cannot bear that he should be deceived.
17. He has suffered so much that he would welcome death in any shape.
18. What would be wealth to thousands among us, appears a trifle to him.

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41. 19. Having listened calmly to our entreaties he said that we ought not to be impatient and that everything would be done that could be good for us.

20. If you (*2nd sing*) named my name with yours, you would share the curse and trouble that rest upon my head.

21. Your (*2nd sing*) fate is closely bound up with mine.

VI

42. 1. The last embers of the fire that you (*2nd sing*) once kindled into flame have now died away.

2. The furies have dried up the blood in his veins, therefore he is now unable to comprehend what you mean.

43. 3. I advised them not to do it.

4. And if the whole world perished he would yet have justice.

5. He will die a death of shame, unless I rescue him without delay.

44. 6. I dare not trust my own eyes, and yet it seems to be real and true.

7. Spare (*2nd sing*) us and lend us a helping hand by showing us our way about.

8. It makes her trebly wretched to see him thus.

45. 9. The gods prolong life so that she may suffer still longer and meet a still more terrible doom.

10. Take (*2nd sing*) my advice and follow me to the gloomy realms below.

11. He looked at me with pity but did not spare me.

46. 12. All my yearning will I bury in the silent waves of Lethe, and all my thoughts, but not my love.

13. With this cup from the fountain of oblivion rest and peace will return to this torn heart.

14. I shall join in the procession of departed spirits whose thoughts of vengeance seem to have died away as does the light of the setting sun.

47. 15. The greatest foes are here rid of their enmity, and homely converse takes the place of feud and murder.

16. The joys of Tantalus' race commence beyond the grave.

17. Why do you hesitate? what is it that makes you turn away?

48. 18. Do not pity me, but free me from the fetters of that curse before it is too late.

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48. 19. All is now accomplished and we look forward, yearning, to our rescue.
20. Mark my word ! each moment is precious, and our return hangs on slender threads.
49. 21. I do not grudge him. May he enjoy his happiness fully and be thankful !
22. There is need here of quick counsel and resolve.

VII

50. 1. He succeeds in whatsover he undertakes.
2. If you would give me your advice and help in these perplexing undertakings, I should be grateful to you as long as I live.
51. 3. Though I did not feel the imminence of the danger that threatened us, I was prepared for the worst.
4. She had never learnt to deceive, nor the art of gaining her purposes with crafty wiles.
5. Methinks, I must let myself be led like a child.
52. 6. Chance, over which we have no control, would have it so.
7. This pure spot is desecrated by his presence, for he has spilt the blood of his own mother.
8. I leave it to you to obey his command or not, in any case do not disturb him before he permits it.
53. 9. If you are wise you will heed the advice of this faithful servant.
10. I have done all I could and I have done it willingly, and not for appearance' sake.
11. It has given me a great deal of trouble, I admit, but still I think it was worth doing.
54. 12. He takes a great deal of trouble but it is all in vain.
13. Although he is never wanting in excuses, it remains a fact that he behaves very badly.
14. It was not becoming to make this demand at such an unseasonable time.
55. 15. The tide eddies over the rocks, which you saw on the shore.
16. Listen (*2nd sing*) to his advice and do not allow them to lull you to sleep when your interests are at stake.
17. If you think that, then you misunderstand yourself and the world.
56. 18. They gave themselves up altogether to joy and merriment.

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56. 19. Let us hasten the hour of our departure, the time passes and we do not notice it.
20. They all long for a speedy departure.

VIII

57. 1. Every look of his contained a silent reproach to you.
2. We are awaiting his early return.
3. Nobody could have foreseen this emergency and nobody is to blame.
58. 4. If he keeps his promise he will not decline to take part in the celebration.
5. Thy hand from golden censers first shall strew the fragrant incense.
6. O'er that threshold thou shalt life and blessing once again dispense.
59. 7. For, within his breast, slowly were ripened thought and resolve, which friendship's genial warmth soon developed.
8. Dread and danger have here formed a close alliance.
9. I will not cunningly deceive him nor secretly flee from him.
60. 10. Man cannot judge himself, for what he has done he rarely estimates aright.
11. There is only *one* way open to us to save your (*2nd sing*) brother and his friend.
12. It is no easy matter to wrong and deceive a man to whom we are under great obligation.
61. 13. What she appoints thee to endure—endure; and do what she commands.
14. They are in immediate danger, they must follow me.
15. He deceived the man to whom he owes his life.
62. 16. I hear again the strain of an old song, which I thought I had forgotten long ago.
17. Oh, fear the immortals, ye children of men!
18. As soon as a quarrel arose they were ready to fan it into flame.
63. 19. They never tired of gazing upon the beloved features of their sire.
20. He shook his head and said nothing.

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64. 1. He owned himself that he did not know on whom to fix his suspicion.
2. We know that they are hidden somewhere, therefore we intend to search through the whole house.
3. They searched the coast from the promontory to the grove of the goddess.

65. 4. They have deprived him of his freedom and made him a slave.
5. She won my heart by fraud and cunning.
6. Why did she put off the sacrifice, why does she demand more time for reflexion?

66. 7. Her name is unsoiled and her reputation is beyond reproach.
8. We should learn to obey our parents from early youth, then we should not resist them later on.
9. It is an ancient law that bids you do as I tell you.

67. 10. When he raised the knife to pierce my heart the kindly goddess rescued me.
11. Do what is becoming, and do not forget that it behoves the noble-minded to respect a man's word.
12. Nature has given also to the weak man the means of defending himself.

68. 13. A pure mind does not need cunning.
14. Be (*2nd sing*) always cautious, for prevention is better than cure.
15. Nobody has a right to perform such an unheard-of act.

69. 16. Nothing is more refreshing than to roam through the mountains and forests on such a beautiful day.
17. Should I fail, then I shall have strength to die.
18. They have been sent by Apollo to steal away the image of Diana.

70. 19. Who would purposely shut his ears when the voice of truth and of humanity is raised?
20. How can I look my brother in the face whom I have plunged in this dreadful peril?

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71. 1. My last hope rests on him, yet I feel sure that he will keep his word.
2. He had sworn that he would let her go, if ever a safe return to her own people were provided for her.
3. This very voice that so often assuaged me now arouses my anger against her words.

72. 4. No one in my presence wields with impunity his naked sword.
5. Let us place our fate in their hands.
6. Let (*2nd sing*) me confess our meditated flight and free my soul from treachery.

73. 7. Speak (*2nd sing*) but a word and their temerity shall be punished.
8. They have collected the remnant of their followers and are now awaiting the issue of their enterprise.
9. Even when relieved from these cares, I must yet fear strife between you, if you will not listen to the voice of equity.

74. 10. We do not accord that privilege to strangers in this country.
11. May the chances of battle decide this contention !
12. Show yourself always worthy of the ancestors of whom you boast.

75. 13. There is no need of that in our case.
14. We have inquired into the matter, and feel now convinced that he speaks the truth.
15. Every doubt is now removed.

76. 16. Do you (*2nd pl*) think that I can contemplate calmly your depriving me of Diana's image ?
17. Can I enjoy peace if my enemies employ force and guile against me ?
18. I now enjoy anew the light of day.

77. 19. Think (*2nd sing*) of me and of my lot, think also of thy promise, and grant our prayer.

78. 20. Farewell ! and in pledge of our old friendship let me clasp thy hand !

QUOTATIONS

Note.—The numbers after these quotations refer to the lines.

[The English of these quotations is Miss Swanwick's.]

1. Freely to breathe alone is not to live. (106)
2. A useless life is but an early death. (115)
3. The little done doth vanish to the mind,
   Which forward sees how much remains to do. (145)
4. Oh! be he king or subject, he 's most blest,
   Whose happiness is centred in his home. (230)
5. A word momentous calmly hast thou spoken. (307)
6. Not many words are needed to refuse,
   The NO alone is heard by the refused. (451)
7. The soft green carpet of the beauteous earth
   Is no arena for unhallow'd fiends. (588)
8. My very life began when thee I lov'd. (654)
9. Love and courage are the spirit's wings
   Wafting to noble actions. (666)
10. Each, or good or bad,
    Of his own actions reaps the due reward. (716)
11. Lose not the moments which are limited. (1365)
12. Man is soon
    Inur'd to slavery and quickly learns
    Submission, when of freedom quite depriv'd. (1789)
13. And thus obeying, ever hath my soul
    Known sweetest freedom. (1828)
14. It becomes a noble-minded man
    To treat with due respect the words of woman. (1864)
15. No prudent warrior doth despise his foe. (1867)
16. Large thy demand within so short a time. (1988)
17. Beneficence does not reflexion need. (1989)
18. 'T is doubt which good doth oft to evil turn.
    Consider not; act as thy feelings prompt thee. (1992)

PASSAGES FOR REPETITION

1. Heraus in eure Schatten, rege Wipfel
   . . . . .
   Auch von dem Leben hier, dem zweiten Tode. (1–53)

2. Wohl dem, der seiner Väter gern gedenkt,
   . . . . .
   Der Welt hervor. (351–359)

3. Du hast Wolken, gnädige Retterin,
   . . . . .
   Eine Weile gönnen und lassen. (538–560)

4. Goldne Sonne, leihe mir
   . . . . .
   Vor Jovis Thron! denn ich bin arm und stumm. (982–984)

5. O weh der Lüge! sie befreiet nicht,
   . . . . .
   Und trifft den Schützen. (1405–1411)

6. Es fürchte die Götter
   . . . .
   Und schüttelt das Haupt. (1726–1766)

III. PASSAGES FOR TRANSLATION INTO GERMAN

Note.—It has seemed advisable to give in the present volume passages bearing upon the subject matter of the play for translation into German, instead of giving the plot of the play itself. Except with very advanced students, it will be necessary to go through these passages in school before they are written by the pupils.

I

Origin of the Greeks

The Greeks on their arrival in Greece were a simple people of Aryan origin, but acquainted with agriculture, and in possession of a nature-worship, the object of which was the sky and its phenomena, such as light, lightning, clouds, rain; and these celestial phenomena and natural forces found expression in myths. By what route the earliest Greeks entered the countries which they afterwards possessed can only be conjectured; one half probably came into European Greece from the north by land, and the other half from the East by water. We ought to make ourselves acquainted with the natural aspect of their country, not merely because it is the scene of the events which constitute the history of Greece, but also because it supplies some explanation of the main characteristics of the Greek people. For although the soil does not make a people who come from elsewhere and are not originally natives of it, still it gives a certain bias to character, and knowledge

of a country leads to a better comprehension of the history of its people. The climate and configuration of Greece have materially contributed to impress a special character on a people allied to the Indian, Italian, and Germanic races. The Greeks were forced by the nature of their country to take to the sea, and consequently to pursue what was new. Among the Greeks, only those who had little to do with the sea clung to ancient customs.

(Adapted from ADOLPH HOLM'S *History of Greece.*)

II

GREEK ART AND LITERATURE

The Greeks form one of the most important links in the chain of nations which constitutes the history of the world. Few peoples have exercised so considerable an influence upon later generations, fewer still are in themselves objects of so deep an interest. The Greeks are specially characterised by their unique sense of beauty (τὸ καλόν).

They produced masterpieces in literature and art, and generally speaking discovered, with but few exceptions, those types which are of universal application for the expression of the Beautiful. The well-nigh perfect forms of Greek art could only come into being under the aegis of the highest intellectual and political freedom. So ardent too were the Greeks in their pursuit of the Beautiful, that the same word served from earliest times to denote their moral ideal.

There is another point which helps to account for their ability to bring their splendid talents to such perfection. This was their exceptional sense of the value of proportion. σωφροσύνη, the real meaning of which is soundness of intellect, is the quality which distinguishes Greek art and literature from that of the East: it alone made the creation of classical forms possible.

It is scarcely necessary to mention that full recognition of the importance of the Greeks does not necessarily imply a belief in their absolute perfection. It is obvious

that a higher kind of religion, like the Christian, is bound to inspire works in literature and art surpassing in many respects those instinct with polytheism. Further, it is clear that our modern world, which has attacked psychological and social problems that were unknown to the ancients, is able to approach many subjects in a deeper spirit than was possible to the Greeks.

(Adapted from ADOLPH HOLM'S *History of Greece.*)

III

EURIPIDES

Tradition has fixed the day of the great sea-fight of Salamis, in 480 B.C., as the birthday of Euripides. His father was named Mnesarchus, his mother Kleito. They must have been wealthy, and evidently belonged to a good family. The poet's childhood was passed amid surroundings which were in themselves highly stimulating. He watched while, day by day, from the ruins of that Athens which the Persians had made a heap of ashes, there rose a new city, greater, stronger, and more beautiful by far than that for which the men of Marathon and Salamis had fought. Athens had by her warlike enterprises become the head of the confederacy which the Ionian seaboard states and islands formed for mutual defence against the Persians. The boy's earliest memories were of the construction of magnificent harbours and docks, of the rising of the Long Walls which linked Athens with her ports, of the new-born splendour of the temple-crowded Acropolis, of colonnades whose walls flushed bright with pictures of battles by land and sea, of gleaming statues that day by day were multiplied till the gods and heroes seemed to outnumber the men of the city, of spacious gymnasia, of humming law-courts, and of the great theatre of Dionysus. He beheld the creation of all these; he was an eye-witness of the transformation of Athens into some-

thing that far transcended Homer's fairest vision of 'goodly-builded towns.'

All these influences were silently moulding his genius, and fostering powers as yet uncomprehended by himself, certainly unsuspected by his parents.

(Adapted from A. S. WAY'S *Euripides in English Verse*, Introd.)

IV

THE GREEK LEGEND OF IPHIGENIA

Agamemnon had offended Artemis by killing a stag in her sacred grove, and the goddess resented this offence by sending a calm just as the Greeks, who had assembled their fleet at Aulis in Boeotia, were ready to start upon their expedition against Troy. The seer Calchas declared that Artemis would only be appeased by the sacrifice of Iphigenia; and the innocent girl was accordingly sent for to Chalcis under the pretence that she was to be married to the warlike Achilles. Iphigenia no sooner arrived, however, than the real object of her journey became known to her. Preparations for her sacrifice were already made, and she was immediately led forth to expiate the fatal error of her now repentant and distracted father. But just as she was about to be sacrificed, Artemis carried her off in a cloud to Tauris (the Crimea), and substituted a hind as a sacrifice in place of the maiden. Iphigenia, thus rescued, subsequently became a priestess of Artemis at Tauris.

The practices of this place were very cruel; for all strangers thrown upon the coast were sacrificed to the goddess. Orestes, the brother of Iphigenia, very nearly fell a victim to this custom. He had been sent by Apollo to fetch the image of Artemis, which was supposed to have fallen from heaven, and was kept in the temple of the goddess at Tauris. When Orestes, accompanied by his faithful friend Pylades, arrived at Tauris, the young men

were immediately seized by the natives, and would have been sacrificed, if Iphigenia had not fortunately recognised her brother.

(Adapted from SIR W. SMITH'S *Smaller Classical Mythology.*)

V

ORESTES

When Agamemnon returned from the Trojan war to Mycenae, his wife Clytaemnestra, who loved Aegisthus, the son of Thyestes, murdered him. Electra, one of the daughters of Agamemnon, fearing that her young brother Orestes might also fall a victim to the wickedness of his mother and her lover, had the boy secretly conveyed to Strophius, King of Phocis. Here Orestes was brought up with Pylades, the son of Strophius. In the eighth year of his sojourn with his uncle, Orestes, who had been exhorted by his sister Electra to revenge the death of Agamemnon as soon as he was of an age to do so, consulted the Delphian oracle on the subject. Finding the oracle favourable to his plan, the young man proceeded secretly to Argos, where he announced himself as a messenger sent by Strophius to communicate the death of Orestes, and bear to Clytaemnestra the ashes of her deceased son. Orestes cut off a lock of his hair, and, after sacrificing it at the shrine of his father, made himself known to his sister Electra, soon after which he killed his mother in her own palace. Having committed this fearful deed, the matricide was pursued by the Erinyes of his mother. He became mad and fled from land to land. By the command of the oracle of Apollo, which he consulted to be freed from his intolerable suffering, Orestes went to the land of the Tauri to fetch the image of Artemis. As soon as he obtained possession of the sacred relic he was cured of his madness and incessant wanderings and returned home.

(Adapted from SIR W. SMITH'S *Smaller Classical Mythology.*)

VI

From the 'Iphigeneia' of Euripides

Iph. Damsels beloved, I raise mine eyes to you.
Mine all is in your hands—for happiness,
Or ruin, and for loss of fatherland,
Of a dear brother, and a sister loved.
Of mine appeal be this the starting-point—
Women are we, each other's staunchest friends,
In keeping common counsel wholly loyal.
Keep silence; help us to achieve our flight.
A loyal tongue is its possessor's crown.
Ye see three friends upon one hazard cast,
Or to win back to fatherland or die.
If I escape,—that thou may'st share my fortune,—
Thee will I bring home. Oh, by thy right hand
Thee I implore—and thee!—by thy sweet face
Thee,—by thy knees—by all thou lov'st at home!
What say ye? Who consents?—Who sayeth nay—
Oh speak!—to this?—for if ye hearken not,
I and my hapless brother are done.

Chorus. Fear not, dear lady: do but save thyself.
I will keep silence touching all the things
Whereof thou chargest me: great Zeus be witness.

Iph. Heaven bless you for the word! Happy be ye!

. . . . . .

O goddess-queen, who erst by Aulis clefts
Didst save me from my sire's dread murderous hand,
Save me now too with these; else Lochias' words
Through thee shall be no more believed of men.
But graciously come forth this barbarous land
To Athens. It beseems thee not to dwell
Here, when so blest a city may be thine.

A. S. Way (*Euripides in English Verse*).

VII

Orestes and Goethe

In Goethe's play the horrors accumulated on the house of Tantalus are first revealed to us in Iphigenia's conversation with King Thoas, when she tells him of the good fortune and the arrogance of her great ancestor Tantalus, the unrestrained passions of his son and grandson, and her own cruel fate, her sacrifice by her father and her rescue by the goddess Diana. Pylades and Orestes later on complete the dreadful tale, and the latter has to acknowledge with his own lips the fearful deed he has wrought, the murder of his mother. The tortures of remorse and self-abhorrence seize on him again at the recital of his crime; his mind seems quite darkened, and madness takes possession of his faculties. The longing for impending death gathers like the gloom of night more and more darkly round his head. But he does not lay violent hands on himself, and the force of a tortured imagination, which transports him into the next world, is at the same time his salvation. Death, though only grasped in illusion, is a reconciler; Orestes thinks he sees Atreus and Thyestes, the two hostile brothers, united again in Elysium, and Agamemnon wandering there hand in hand with Clytemnestra. This visionary glance into the quiet world of the departed calms the storm which is surging in his bosom, and in his sister's arms the guilt-laden man, torn by remorse, is restored again to his former self.

Orestes returning to life through dreams of death, and cured by the touch of Iphigenia, typifies Goethe freeing himself from morbid thoughts and finding peace for his soul in the friendship of Frau von Stein.

W. Scherer (*History of German Literature*, tr. Mrs. Conybeare).

VIII

The Character of Goethe's Iphigenie

Goethe's Iphigenie represents the power of ideal womanhood. Her approach brings peace and reconciliation, her priesthood imparts a milder character to the religion of the barbarians, and the soft tone of her voice propitiates the harsh king. The weak woman overcomes all resistance, but she is not really weak, for she knows no fear; the pure instinct which she follows makes her bold, and she remains constant to the idea of right which she has formed. In the school of obedience and misfortune, in the separation from home and family, and in the service of the virgin goddess she has acquired that firmness of character by which she gains her purpose. Her noble character lifts her into the atmosphere of a still higher general goodness; and the maxims and reflexions on the nature of man and woman, on the blessings of friendship, on sincerity and prudence, which run through the whole play, continually reveal an insight into the highest principles of the moral world.

Instead of availing himself of the outward and mechanical solution of the problem, which the ancient drama permitted, Goethe offered that inward reconciliation which the modern spirit demands. He could not have recourse to any *Deus ex machina*, who should dictate the law of wisdom to the hopelessly perplexed human mind; he therefore transformed the human characters themselves, softened the contrast between the Greeks and the barbarians, and represented the king of the Tauri as so noble a nature that his final reconciliation does not seem inconsistent with his previous attitude, and the peaceful conclusion does not strike one as unnatural.

W. Scherer (*History of German Literature*, tr. Mrs. Conybeare).

IX

Iphigenie a German Dramatic Poem

Goethe's *Iphigenie* is a German play. It substitutes profound moral struggles for the passionate struggles of the old legend. It is not Greek in ideas nor in sentiment. It is German, and transports Germany of the eighteenth century into Scythia during the mythic age, quite as absolutely as Racine places the Court of Versailles in the Camp of Aulis, and with the same ample justification. The points in which Goethe's work resembles the Greek are, first, the slowness of its scenic movement and simplicity of its action, which produce a corresponding calmness in the dialogue; and secondly, a saturation with mythic lore. All the rest is German. And this Schiller, as a dramatist, clearly saw. He said: 'Apart from the dramatic form *Iphigenie* is a marvellous production, which must for ever remain the delight and wonderment of mankind.' This is striking the right chord. A drama it is not; it is a marvellous dramatic poem. The grand and solemn movement of its evolution responds to the large and simple ideas which it unfolds. It has the calmness of majesty. In the limpid clearness of its language, the involved mental processes of the characters are as transparent as the operations of bees within a crystal hive; while a constant strain of high and lofty music makes the reader feel as if in a holy temple. And above all witcheries of detail, there is the one capital witchery, belonging to Greek statues more than to any other works of human cunning—the perfect unity of impression produced by the whole, so that nothing in it seems *made*, but all to *grow*; nothing is superfluous, but all is in organic dependence; nothing is there for detached effect, but the whole is effect. The poem fills the mind; beautiful as the separate passages are, admirers seldom think of passages, they think of the wondrous whole. Lewes (*Life of Goethe*).

X

Pure Humanity

All that is noble, grand, and beautiful in human nature, and at the same time all that is weak, impulsive, and brutal, is vividly brought before us. Iphigenie, the exquisitely finished type of true human nobility, yet falters under the great temptation to save the life of her dearest at the cost of marring her own heavenly pure nature. She is the victim of the barbarous usages of the past, but she triumphs over the influences that would drag her down. In her view the new time has dawned when men will be no longer subject to coarse superstition, blindly doing its bidding and fanatically carrying out its grim behest.

The spirit of a pure humanity pervades the whole, and it is humanity that works the redemption. In his old age the poet gave expression to this idea in a verse written on the flyleaf of a copy of his drama which he presented to the actor Krüger, after a very successful representation of it in Weimar.

What in hope and faith the poet
Here revealed on many a page,
May the actor's art bestow it
On his people from the stage!
May he lovingly endeavour
Thus to make the lesson known:
Pure humanity can ever
For all human faults atone.

(From Charles H. Eggert's Introduction to Goethe's *Iphigenie auf Tauris.*)

IV. WORD-FORMATION

WORDS OF FOREIGN ORIGIN

EVEN at the earliest period with which we are acquainted in the history of the German language, words from foreign languages had been adopted. The primary reason for this was the absence of words in German for things, institutions, ideas, etc., with which the Germanic races became acquainted through their contact and intercourse with neighbouring peoples. In this manner many names of animals, plants, expressions referring to agriculture, architecture, cooking, navigation, writing, warfare, trade, were in very early times adopted from Latin, e.g.—

der Elefant (elephant), Lat. *elephas, elephantem.*
der Pfau (peacock), Lat. *pāvo.*
die Kirſche (cherry), Lat. (*adj*) *ceraseus.*
die Feige (fig), Lat. *fīcus.*
die Lilie (lily), Lat. *līlia* (*pl* of *līlium*).
die Roſe (rose), Lat. *rosa.*
der Wein (wine), Lat. *vīnum.*
der Moſt (must), Lat. *mustum.*
die Kelter (wine-press), Lat. *calcatura.*
der Marmor (marble), Lat. *marmor.*
der Kalk (lime), Lat. *calx, calcem.*
die Straße (street), Lat. *strata.*
der Käſe (cheese), Lat. *cāsius* (for *caseus*).
der Eſſig (vinegar), Lat. *acētum.*
die Butter (butter), Lat. *būtȳrum*, Gk. *βούτυρον.*
das Öl (oil), Lat. *oleum.*
der Pfeffer (pepper), Lat. *piper.*
der Anker (anchor), Lat. *ancora.*

die Kette (chain), Lat. *catena.*
ſchreiben (to write), Lat. *scribere.*
der Brief (letter), LLat. *breve.*
das Siegel (seal), Lat. *sigillum* (?).
der Pfeil (arrow), Lat. *pīlum.*
die Münze (coin), Lat. *monēta.*
der Markt (market), Lat. *mercātus.*
der Zins (tax), Lat. *census.*
der Zoll (toll), LLat. *tolonēum.*

But there were other causes as well for the adoption of foreign words. First among these may be mentioned the introduction of Christianity, which brought with it a number of words of Latin and Greek origin, such as :—

das Kloſter (monastery), MLat. *claustrum.*
der Altar (altar), Lat. *altāre.*
die Orgel (organ), MLat. *organum.*
das Kreuz (cross), Lat. *crux.*
der Pabſt (pope), Lat. *pāpa.*
der Prieſter (priest), Lat. *presbyter*, Gk. πρεσβύτερος.
der Mönch (monk), Lat. *monachus*, Gk. μοναχός.
die Nonne (nun), Lat. *nonna*, Gk. νόννα.
die Meſſe (mass), MLat. *missa.*
der Engel (angel), Lat. *angelus*, Gk. ἄγγελος.
der Teufel (devil), Lat. *diabolus.*
predigen (to preach), MLat. *praedicare.*
opfern (to sacrifice), Lat. *operari.*

Another cause, operative in the Middle Ages, is to be found in the influence which the literary productions of France exercised on the German Court-poets. This influence is accountable for an influx of many French words, mainly terms of chivalry, relating to tournaments, hunting, sport, etc. The majority of these words have not stood the wear of time and have disappeared again from the German language, but there is still a fair sprinkling of them in existence, e.g.—

das Abenteuer (adventure), Fr. *aventure.*
der Preis (price), OFr. *prîs*, Fr. *prix.*
die Manier (manner), Fr. *manière.*
das Revier (district), Fr. *rivière.*
fein (fine), Fr. *fin* (introduced about 1200).

parlieren (to speak, prattle), Fr. *parler.*
die Partei (party), Fr. *partie.*
koſten (to cost), Fr. *coûter.*
liefern (to supply), Fr. *livrer.*
prüfen (to examine), OFr. *prover*, Fr. *prouver.*
fehlen (to fail), Fr. *faillir.*
Lanze (lance), Fr. *lance.*
Palaſt (palace), Fr. *palais*, MHG. *palas.*
etc. etc.

It must be noted that along with the words themselves some derivative suffixes were adopted in German from French, as -ei in Jägerei, Abtei, Vogtei, Fiſcherei, Ketzerei; and -ieren in hantieren, halbieren, ſtolzieren, etc. Even the French plural suffix has left its mark in plurals like die Kerls (fellows), die Jungens (youngsters). The word lei, leige (manner of being), derived from OFr. *ley* (*loi*), is adopted in words like mancherlei, allerlei.

A third cause may be found in the revival of learning in the sixteenth century, in consequence of which a great many Latin words and phrases were adopted in German, e.g.—

(1) scientific terms—
die Antiquität (antiquity), Lat. *antiquitas.*
antik (antique), Lat. *antiquus.*
diſputieren (to dispute), Lat. *disputare.*
der Doctor (doctor), Lat. *doctor.*
das Exempel (example), Lat. *exemplum.*
das Fragment (fragment), Lat. *fragmentum.*

(2) technical terms—
der Takt (time, in music), Lat. *tactus.*
die Melodie (tune), Gk. μελῳδία.
die Modulation (modulation), Lat. *modulatio.*
etc. etc.

(3) legal terms—
Audienz (audience), MLat. *audientia.*
die Auktion (auction), MLat. *auctionem.*
citieren (to quote), Lat. *citare.*
condemnieren (to condemn), Lat. *condemnare.*
das Dekret (decree), Lat. *dēcrētum.*
das Edikt (edict), Lat. *ēdictum.*
emancipieren (to emancipate), Lat. *emancipare.*

der Fiſcus (fisc), Lat. *fiscus.*
die Infamie (infamy), Lat. *infamia.*
das Intereſſe (interest), Lat. *interesse.*
der Kontrakt (contract), Lat. *contractio.*
der Skrupel (scruple), Lat. *scrupulum.*
etc. etc.

(4) offices and titles—

der Advokat (advocate), Lat. *advocatus.*
die Excellenz (excellence), Lat. *excellentia.*
der Kurator (curator), Lat. *cūrātor.*
die Majeſtät (majesty), Lat. *majestatem.*
der Potentat (potentate), Lat. *potentatus.*
der Regent (regent), Lat. *regentem.*
etc. etc.

The dictionary of foreign terms used in German, and published in 1571 by Simon Rote, contains 2000 words derived from Latin and Greek. And derivatives were formed even from German words with Latin suffixes :—

buchſtabieren (to spell). ſchattieren (to shade in).
Grobian (the ruffian).

Apart from the influx of classical words which we have noted after the revival of learning, it must be mentioned that Latin became, about the same time, almost the universal language of scholars. Between 1571 and 1590 appeared 7547 books written in Latin as against 3310 written in German. This mania for classics went so far as to make authors habitually substitute a Latin or Greek name for their own, viz. Melanchthon (Schwarzert), Megander (Grossmande), Avenarius (Habermann), Textor (Weber), Mullerus (Müller), Scultetus (Schulze), etc.

And finally, reference has to be made to a less legitimate importation of alien words, which was partly due to vanity and snobbishness, partly to the absurd admiration of everything foreign, and also to a want of appreciation of their own language, which was prevalent among Germans chiefly in the sixteenth, seventeenth, and eighteenth centuries, and which introduced a host of French words, for which the plea of necessity could not be put forward.

The Emperor Charles V. (1519–56) was largely responsible for the gradual predominance of French among the leading classes of Germany, and Frederick the Great of Prussia (1740–86) fostered the same influence which had been growing in spite of many protests raised

ever since 1580. Between 1751 and 1780, 5000 volumes appeared in Germany which were written in the French language. It cannot be denied that the influence of the Humanists and that of France was in many ways salutary, but it is equally certain that this undue admiration for Latin and French retarded the development of German, and in some degree endangered its integrity. It was not until the second half of the eighteenth century that the great writers of the second classical period of German literature resuscitated their mother tongue, and regained for it that position and gave it that importance which it has enjoyed ever since.

The number of foreign words in German is still very great, and there is a movement afoot at the present time which, though extreme and even ridiculous in some quarters, will no doubt have one practical result, that foreign words for which good German words exist will drop out more and more.

There exist of course in German, as in all other important modern languages, a number of words from other tongues, as Arabic, Hebrew, Slavonic, English, Italian, Spanish, Persian, Chinese, Hindostani, but their number is small, and many of them might be termed international, e.g.—

> Alchemie, Chemie, Zenith, Algebra, Alkohol, Admiral, Diwan, Kadi, Bill, boxen, Toaſt, Tunnel, Bandit, Brutto, Netto, Tara, Agio, Saldo, Sopran, Tenor, Solo, Duett, andante, Guerilla.—Karawane, Thee, Punſch.

It is interesting to observe how the time when these various words were introduced can be approximately fixed from their present form. The points to be kept in view are :—

(1) How far these loan-words are affected by the law of sound-shifting.

Foreign words introduced at the earliest stages of German undergo the sound-shifting as if they were truly German, e.g.—

das Pfund, pound (*pondo*)
die Pfütze, puddle (*puteus*)
der Pfoſten, post (*postis*)
der Senf, mustard (*sinapis*)
die Katze, cat (*catus*)
die Münze, coin (*moneta*)
die Arche, arch (*arca*)
der Becher, beaker (*bicarium*)
der Drache, dragon (*draco*)
das Pferd, horse (*paraveredus*)
der Pfirſich, peach (*persica*)
die Pfalz, palatinate (*palatium*)
der Flaum, fluff, down (*pluma*)
der Pilz, fungus (*boletus*)

der Ziegel, tile (*tegula*)
die Frucht, fruit (*fructus*)
die Küche, kitchen (*cucina*)
die Lärche, larch (*laricem*)
der Pfahl, stake (*palus*)
die Pflanze, plant (*planta*)
der Pfeil, arrow (*pilum*)
die Straße, street (*strata*)
die Minze, mint (*menta*)
ſich mauſen, to moult (*mutare*)
der Kelch, cup (*calicem*)
dichten, to compose (poetry) (*dictare*)

Foreign words introduced after the seventh or eighth centuries retain their original consonants, e.g.—

die Pappel, poplar (*populus*)
der Poſten, post (*positus*)
predigen, to preach (*praedicare*)
die Tinte, ink (*tincta*)
der Erker, bow (*arcora*)
die Pein, pain (*poena*)
das Pult, desk (*pulpitum*)
der Propſt, provost (*propositus*)
der Mantel, mantle (*mantellum*)
der Anker, anchor (*ancora*)
der Pate, godfather (*patrinus*)
der Prieſter, priest (*presbyter*)
der Turm, tower (*turris*)
der Kerker, dungeon (*carcer*)

An interesting word is die Pforte (*porta*). The Latin tenuis *p* has been shifted to the German aspirant *pf*, but the *t* has not been changed to *z*. The change from *p* to *pf* took place in the seventh century, that of *t* to *z* in the sixth century. From this may be deduced that the word was introduced after the sixth century, and also that the change from *p* to *ph*, *pf* (*f*) took place at a later period than that from *t* to *z*. Similarly the word Pech (*picem*) was adopted in German when the change from *p* to *ph*, *pf* (*f*) had already taken place, whilst that from *k* to *ch* was not yet accomplished ; therefore the latter must be more recent than the former.

(2) What changes the Latin c undergoes.

Up to the seventh century the letter *c* in Latin words was pronounced like *k*, even before the vowels *e*, *i*, *ae*, *oe*, *y*, and therefore became *k* in German loan-words from Latin, e.g.—

der Kaiſer, emperor (*Caesar*) ; die Kiſte, chest (*cista*) ; die Kirſche, cherry (*ceraseus*) ; der Keller, cellar (*cellarium*) ; der Kalk, lime (*calcem*) ; der Kerker, dungeon (*carcer*).

Words introduced at a later period, when *c* before *e*, *i*, *ae*, *oe* was pronounced like *ts*, change the Latin *c* to *z* or retain *c*, which before these vowels has the same sound as *z*, e.g.—

Zeder, cedar (*cedrus*); Zentner, hundredweight (*centum*); Zepter, sceptre (*sceptrum*); Zins, tax (*census*); Zirkel, circle (*circulus*); Zither, cither (*cithara*); Zelle, cell (*cella*); Kreuz, cross (*crucem*).

(3) What change the Latin v undergoes.

In the earlier period Latin *v* retains its sound and is represented by German *w*, e.g.—

Wall, rampart (*vallum*); der Waid, woad (*vitrum*); der Weiher, pond (*vivarium*); der Weiler, village (*villare*); der Wein, wine (*vinum*); die Wespe, wasp (*vespa*); die Wicke, vetch (*vicia*).

Words adopted at a later time replace Latin *v* by the *f* sound, as represented by German *v* or *f*, e.g.—

das Veilchen, violet (*viola*); die Vesper, vespers (*vespera*); die Larve, larva (*larva*); der Vers, verse (*versus*); die Olive, olive (*oliva*); der Käfig, cage (*cavea*); der Vogt, overseer (*vocatus*); die Malve, mallow (*malva*); der Brief, letter (*breve*).

GERMAN LOANWORDS FROM GREEK

I. Words Introduced before the Period of OHG.

das Almosen (alms), Gk. *ἐλεημοσύνη*.
der Arzt (doctor), Gk. *ἀρχιατρός*.
der Bischof (bishop), Gk. *ἐπίσκοπος*.
die Erbse (pea), Gk. *ἐρέβινθος*.
impfen (to vaccinate), Gk. *ἐμφυτεύω*.
die Kirche (church), Gk. *κῡριακή*.
Pfingsten (Whitsuntide), Gk. *πεντεκοστή*.
die Quitte (quince), Gk. *κυδώνεα* (?).
der Sack (sack), Gk. *σάκκος*.

II. Words Introduced into OHG.

die Butter (butter), Gk. *βούτυρον*.
die Grille (cricket), Gk. *γρύλλος*.

der Koller (staggers), Gk. χολέρα.
der Prieſter (priest), Gk. πρεσβύτερος.
die Zither (cither), Gk. κιθάρα.

III. Words Introduced into MHG.

die Apotheke (chemist's shop), Gk. ἀποθήκη.
die Bibel (bible), Gk. βιβλία.
der Ketzer (heretic), Gk. καθαρός.
die Lampe (lamp), Gk. λαμπάς.
der Platz (place), Gk. πλατεῖα.
der Zucker (sugar), Gk. σάκχαρον.

IV. Words Introduced into ModHG.

(*a*) in the sixteenth century—

der Amarant (amaranth), Gk. ἀμάραντος.
die Arithmetik (arithmetic), Gk. ἀριθμητική.
das Aroma (aroma), Gk. ἄρωμα.
die Bibliothek (library), Gk. βιβλιοθήκη.
die Bigamie (bigamy), Gk. βιγαμία.
der Despot (despot), Gk. δεσπότης.
der Eremit (hermit), Gk. ἐρεμίτης.
der Horizont (horizon), Gk. ὁρίζων.
das Klima (climate), Gk. κλίμα, κλίματος.
das Labyrinth (labyrinth), Gk. λαβύρινθος.

(*b*) in the seventeenth century—

die Amneſtie (amnesty), Gk. ἀμνηστία.
die Antipathie (antipathy), Gk. ἀντιπάθεια.
der Atlas (atlas), Gk. Ἄτλας.
das Chaos (chaos), Gk. χάος.
das Echo (echo), Gk. ἠχώ.
das Skelett (skeleton), Gk. σκελετόν.

(*c*) in the eighteenth century—

die Aonen (eternities), Gk. αἰών.
der Äther (ether), Gk. αἰθήρ.
der Enthuſiaſt (enthusiast), Gk. ἐνθουσιαστής.
die Karauſche (crucian), Gk. κορακῖνος.

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